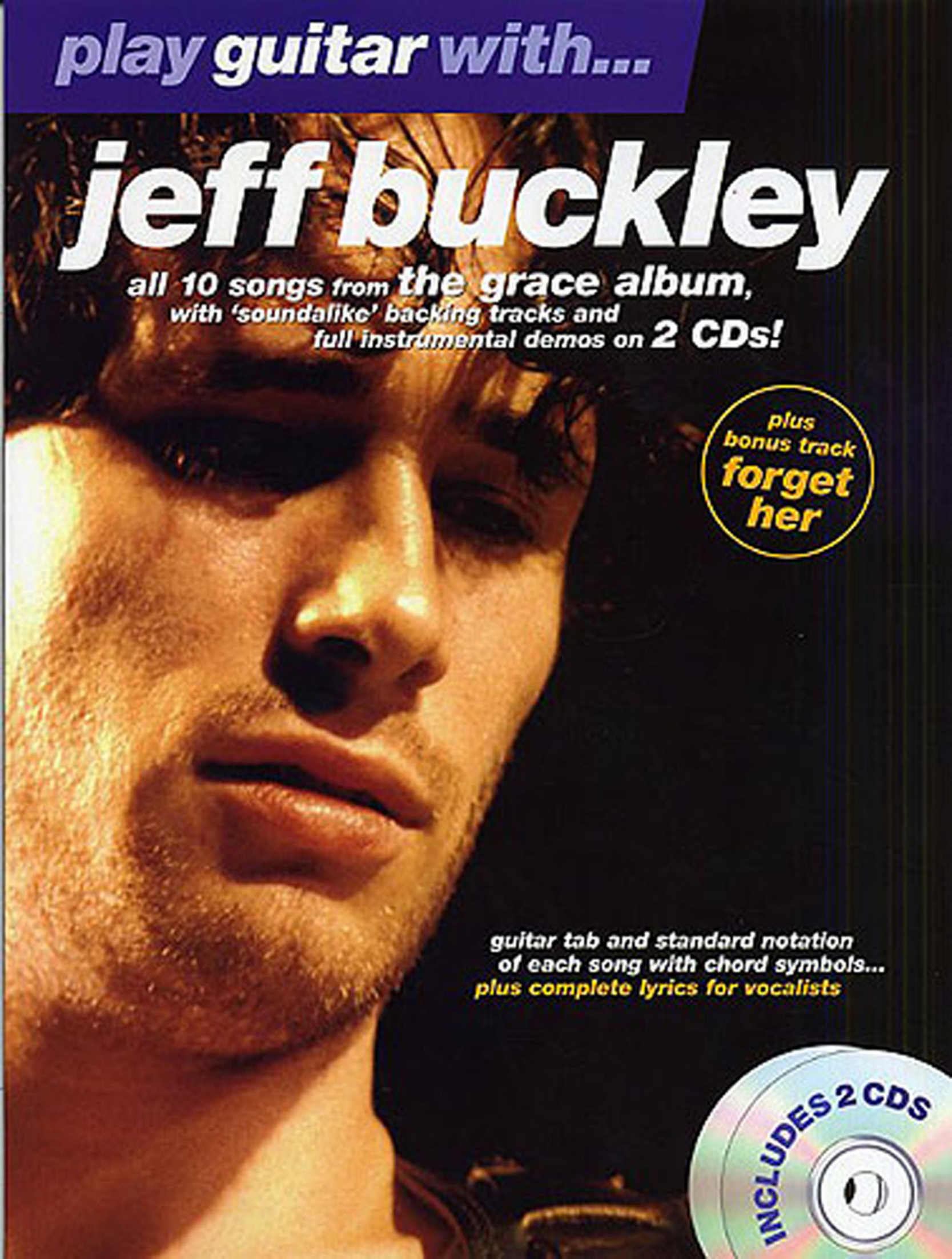
play guitar with...

jeff buckley

all 10 songs from the grace album,
with 'soundalike' backing tracks and
full instrumental demos on 2 CDs!

plus bonus track
forget her



guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists

play guitar with...

jeff buckley

all 10 songs from the grace album

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Bass by Paul Townsend
Drums by Brett Morgan

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mojo pin

Words & Music by Jeff Buckley & Gary Lucas

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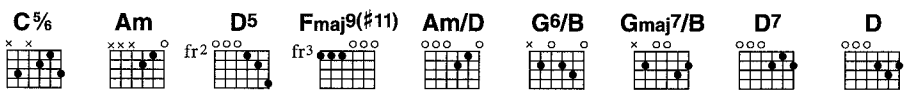
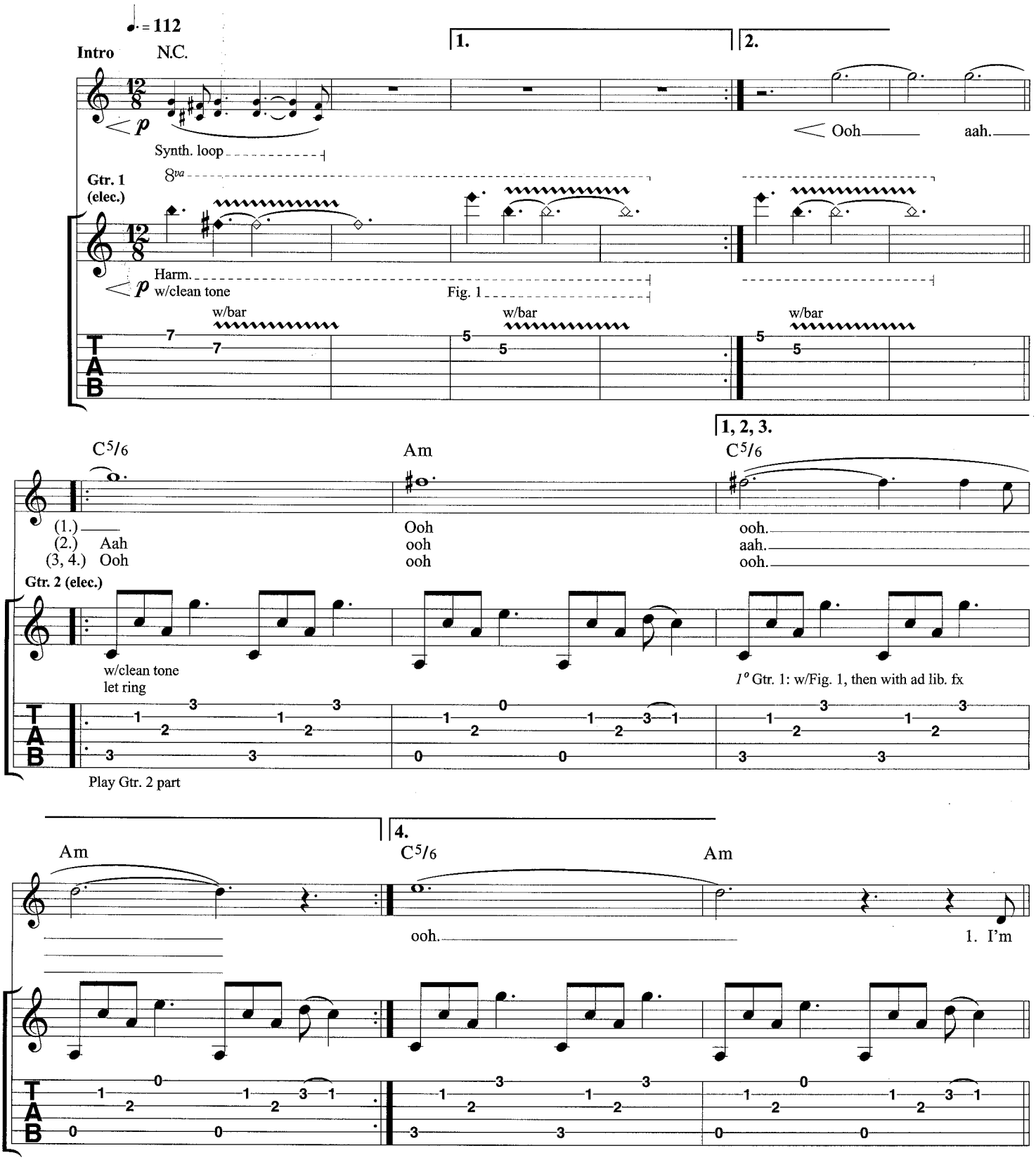
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D





Verse

C5/6 Am C5/6

ly - in' my bed,— the blan - ket is warm,— this bo - dy will nev-er be—

Am C5/6 Am

saved— from harm.— Still feel your hair, black rib-bons of coal,—

C5/6 D5

touch— my skin— to keep— me whole,— ah.

Gtrs. 2+3 (elec.)

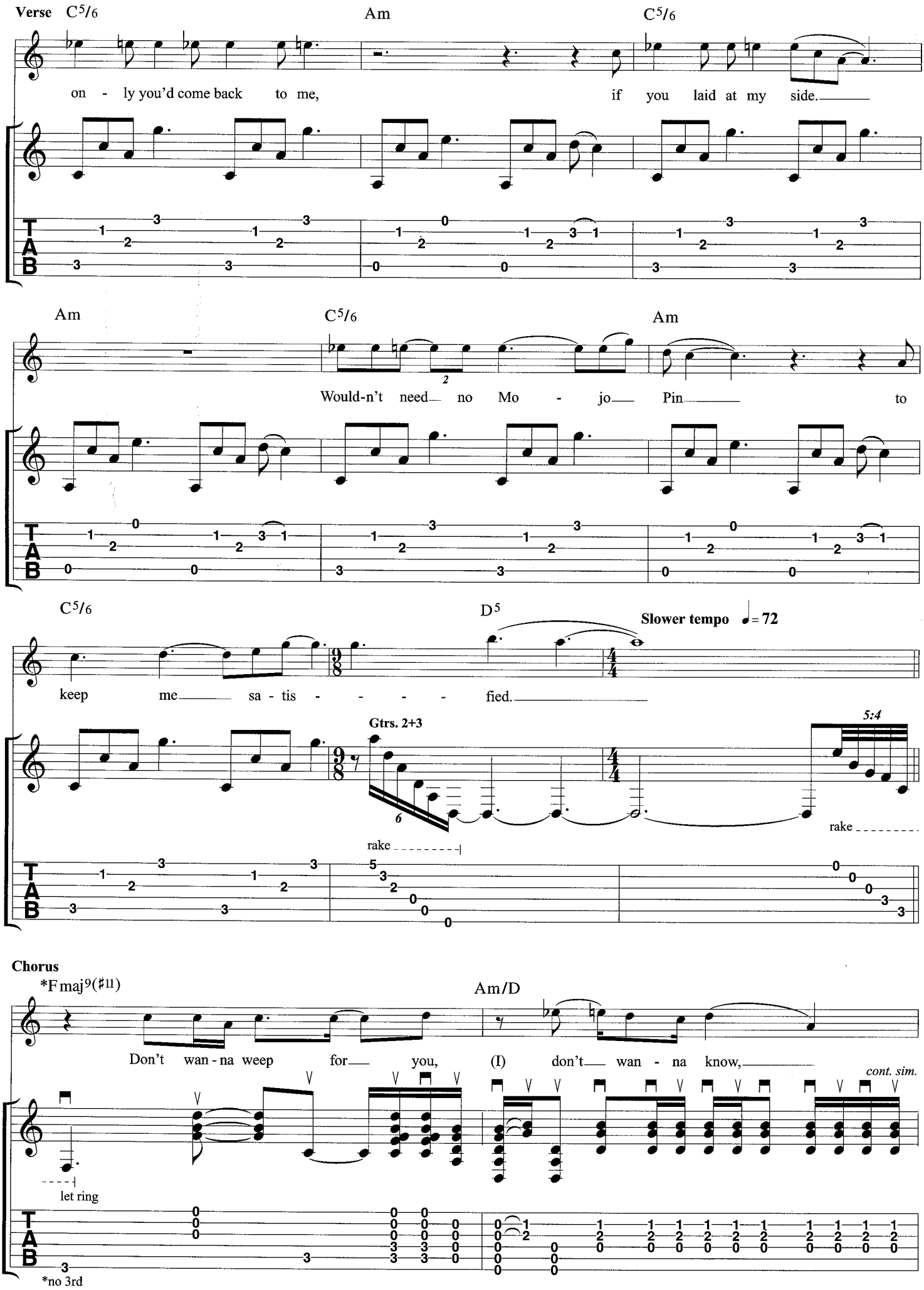
rake
let ring...

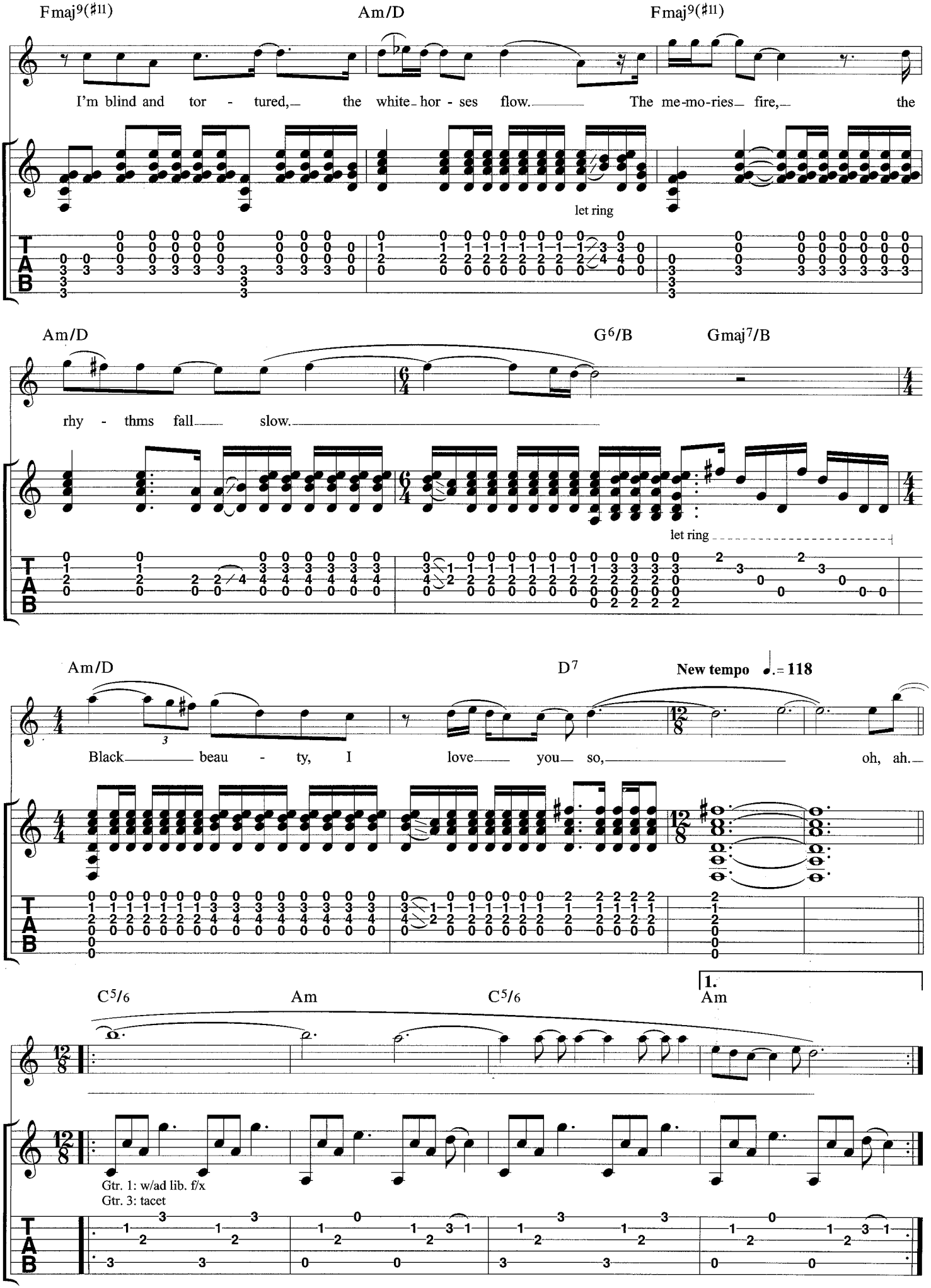
a tempo

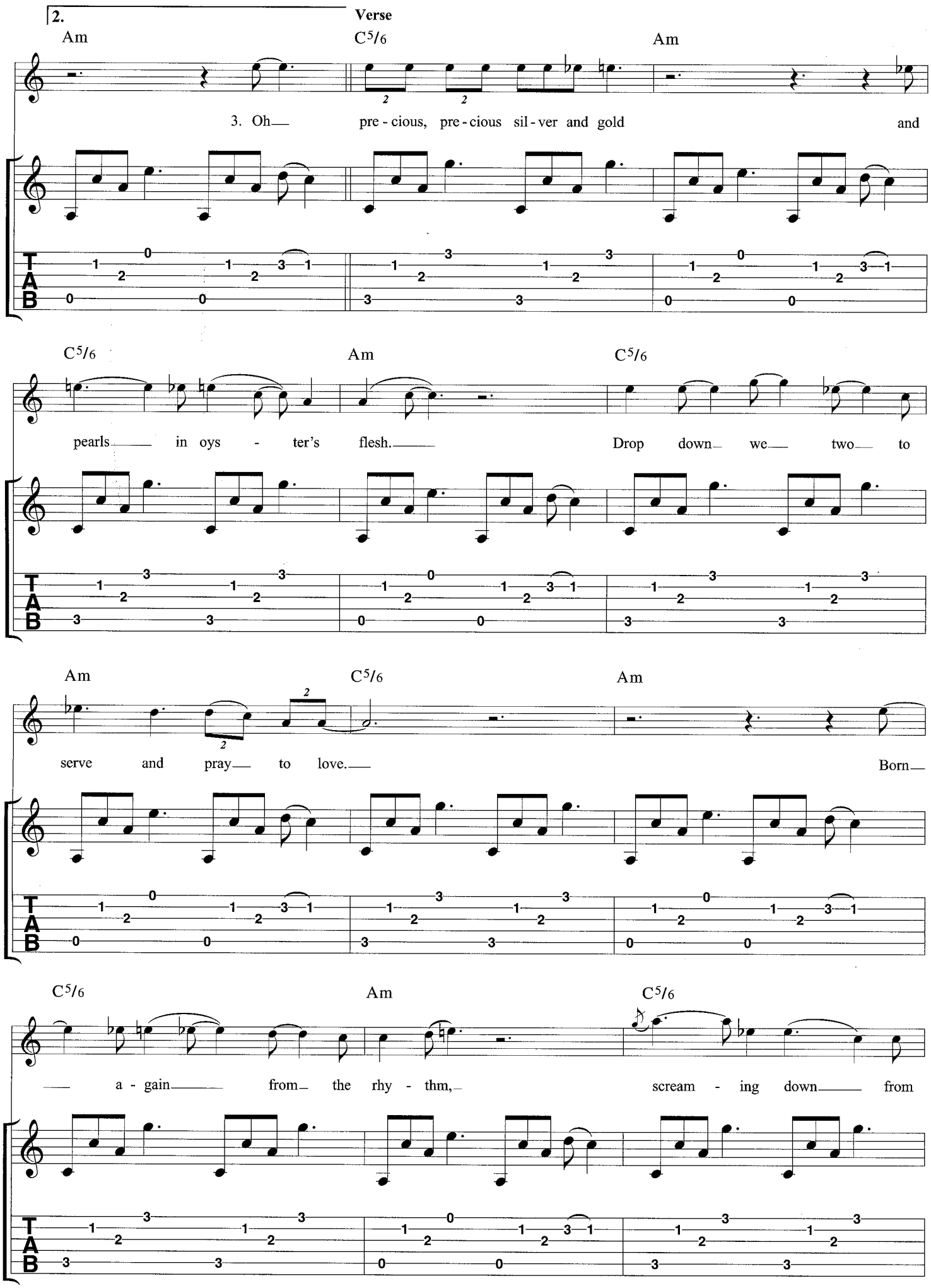
C5/6 Am C5/6 Am

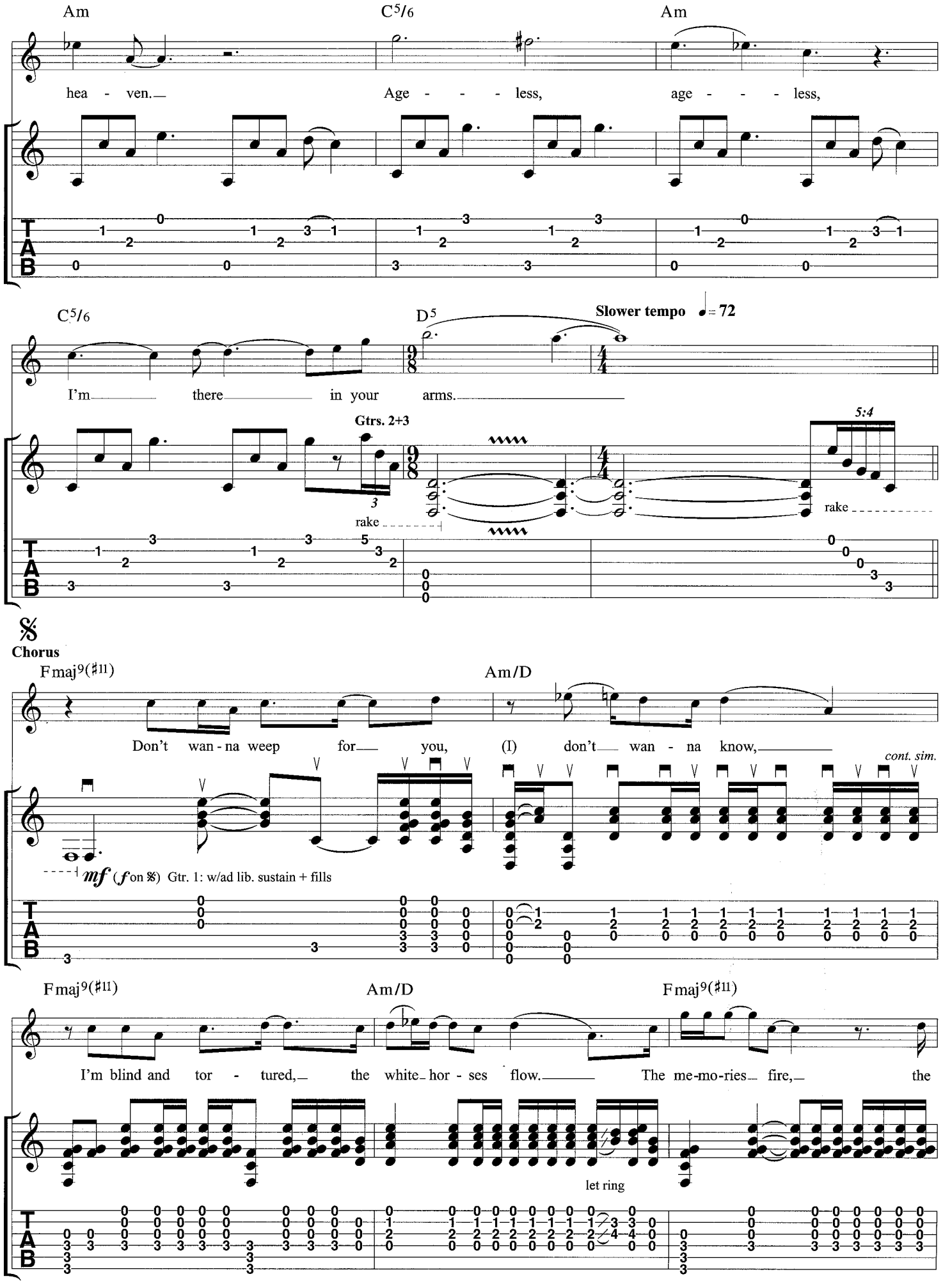
2. Oh,- if

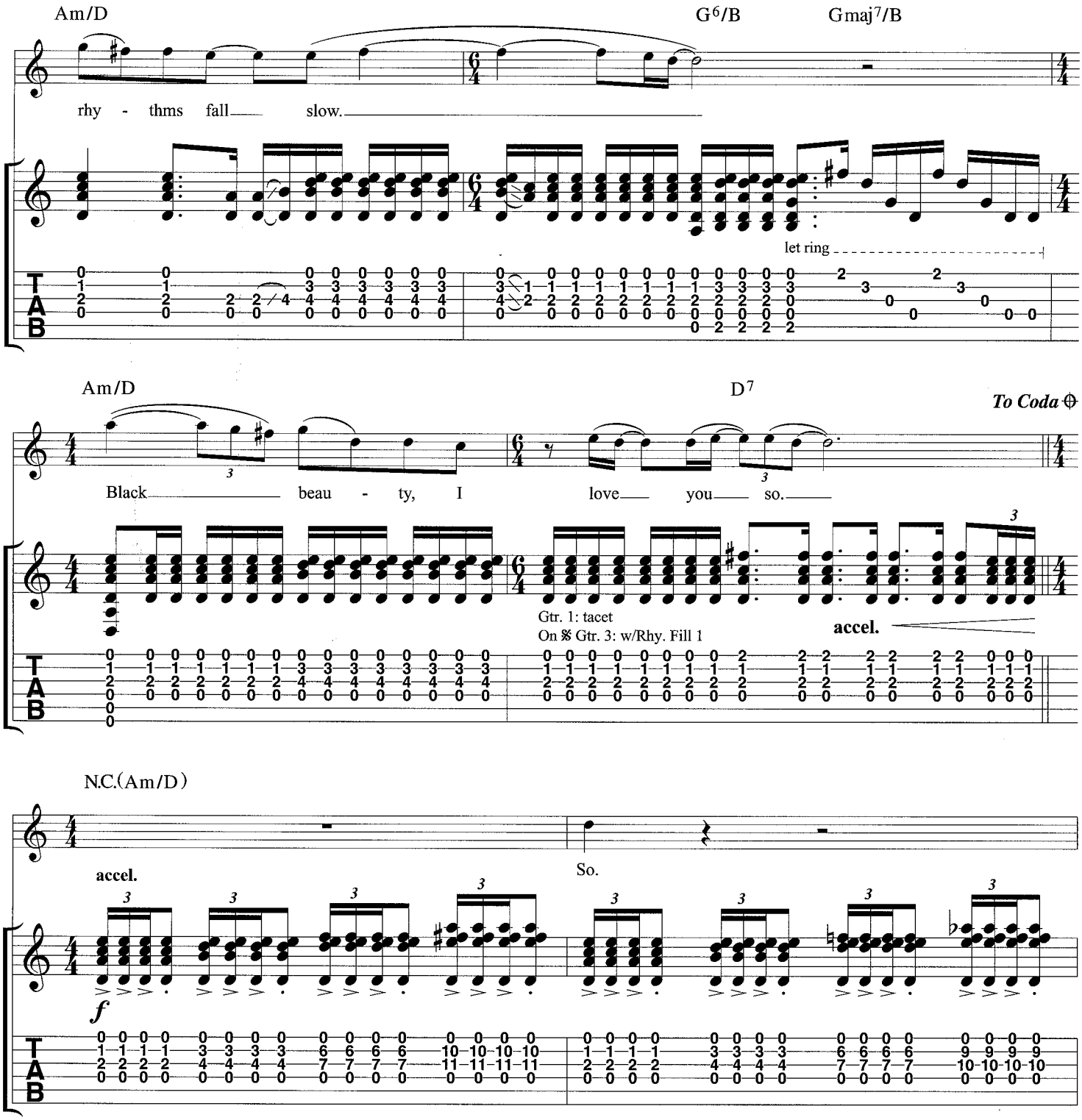
Gtr. 1: w/backward f/x
Gtr. 3: tacet

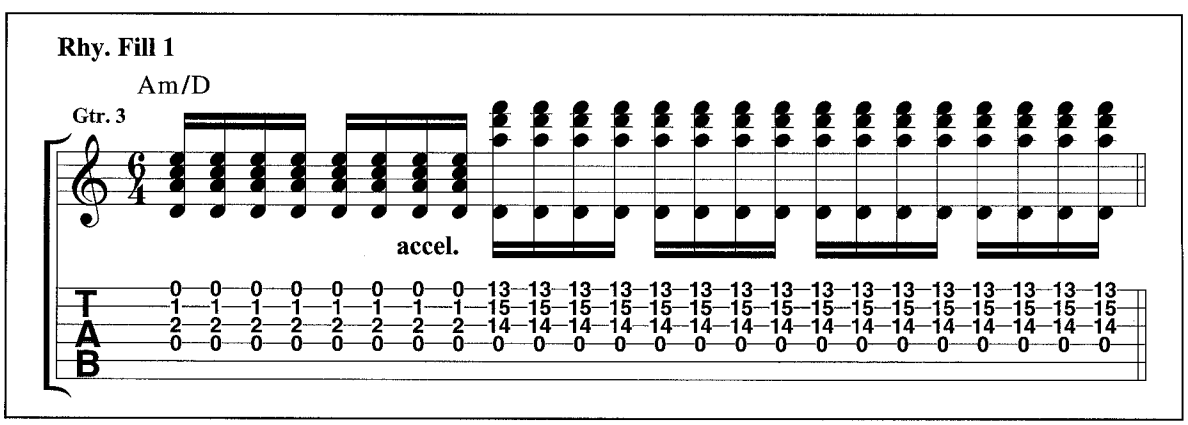

Verse
C5/6
Am
C5/6
on - ly you'd come back to me, if you laid at my side.
Am
C5/6
Am
Would-n't need no Mo - jo Pin to
C5/6
D5
Slower tempo ♩= 72
keep me sa - tis - - - - - fied.
Gtrs. 2+3
5:4
rake
rake
Chorus
*Fmaj9(♯11)
Am/D
Don't wan - na weep for you, (I) don't wan - na know,
cont. sim.
let ring
*no 3rd

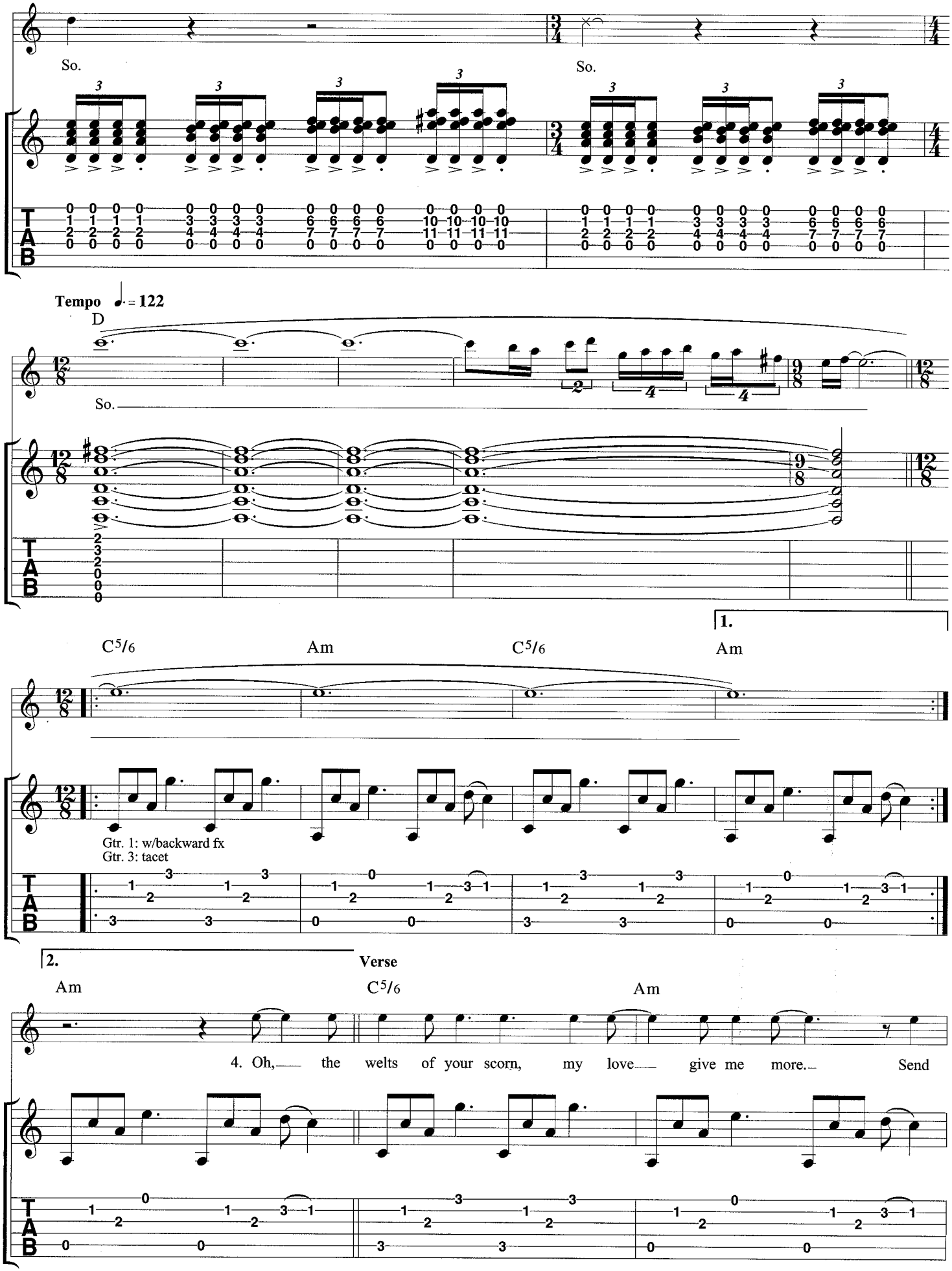

Fmaj9(♯11)
Am/D
Fmaj9(♯11)
I'm blind and tor - tured, the white hor - ses flow. The me-mo-ries fire, the
let ring
Am/D
G6/B
Gmaj7/B
rhy - thms fall slow.
let ring
Am/D
D7
New tempo ♩. = 118
Black beau - ty, I love you so, oh, ah.
C5/6
Am
C5/6
1.
Am
Gtr. 1: w/ad lib. f/x
Gtr. 3: tacet

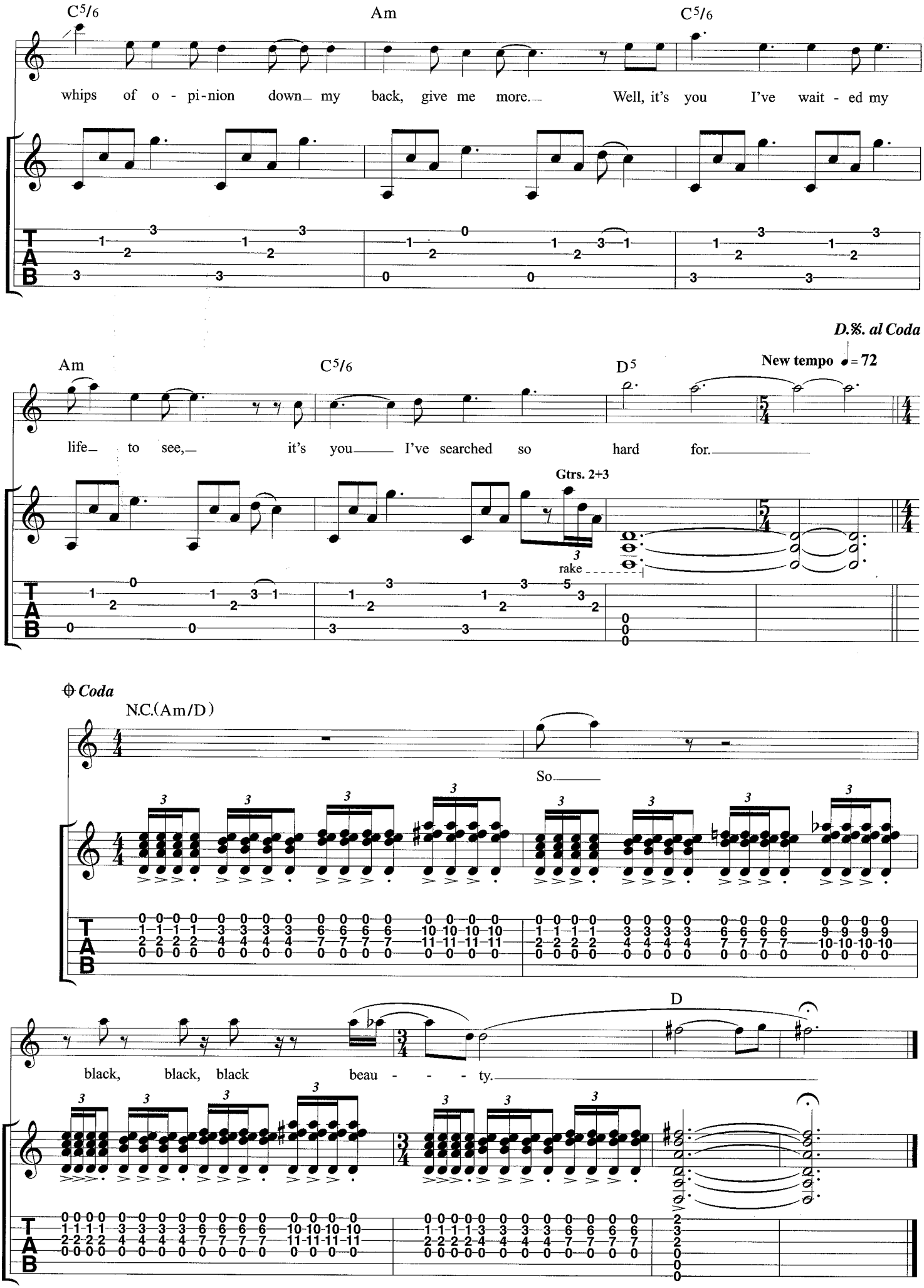

2.
Verse
Am
C5/6
Am
3. Oh— pre - cious, pre - cious sil - ver and gold and
C5/6
Am
C5/6
pearls— in oys - ter's flesh.— Drop down— we— two— to
Am
C5/6
Am
serve and pray— to love.— Born—
C5/6
Am
C5/6
— a - gain— from— the rhy - thm,— scream - ing down— from
T
A
B


Am
C5/6
Am
hea - ven.
Age - - - less,
age - - - less,
C5/6
D5
Slower tempo ♩= 72
I'm there in your arms.
Gtrs. 2+3
rake
5:4
rake
Chorus
Fmaj9(♯11)
Am/D
Don't wan - na weep for you, (I) don't wan - na know,
cont. sim.
mf (f on 𝄋) Gtr. 1: w/ad lib. sustain + fills
Fmaj9(♯11)
Am/D
Fmaj9(♯11)
I'm blind and tor - tured, the white hor - ses flow. The me-mo-ries fire, the
let ring


Am/D
G6/B
Gmaj7/B
rhy - thms fall slow.
let ring
Am/D
D7
To Coda
Black beau - ty, I love you so.
Gtr. 1: tacet
On 𝄋 Gtr. 3: w/Rhy. Fill 1
accel.
N.C.(Am/D)
So.
accel.
f


Rhy. Fill 1
Am/D
Gtr. 3
accel.


So.
So.
Tempo ♩. = 122
D
So.
1.
C5/6
Am
C5/6
Am
Gtr. 1: w/backward fx
Gtr. 3: tacet
2.
Verse
Am
C5/6
Am
4. Oh,— the welts of your scorn, my love— give me more.— Send


C5/6
Am
C5/6
whips of o - pi-nion down my back, give me more. Well, it's you I've wait - ed my
D.%. al Coda
Am
C5/6
D5
New tempo ♩= 72
life to see, it's you I've searched so hard for.
Gtrs. 2+3
rake
Coda
N.C.(Am/D)
So
D
black, black, black beau - - - ty.

grace

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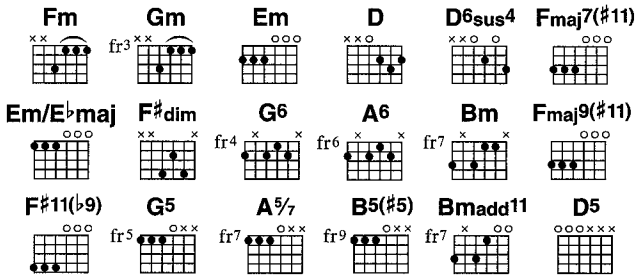


① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

2 bar count in ♩. = 64

Intro Fm Gm

Gtrs. 1+2 (elec.)

mf w/clean tone

Play written part throughout

Em

Gtrs. 3+4 (acous.)

3° only D5 G5 D5

w/bar

f

1, 2, 3. **4.**

D D6sus4 D6sus4

1. There's the
2. And she
3. And I

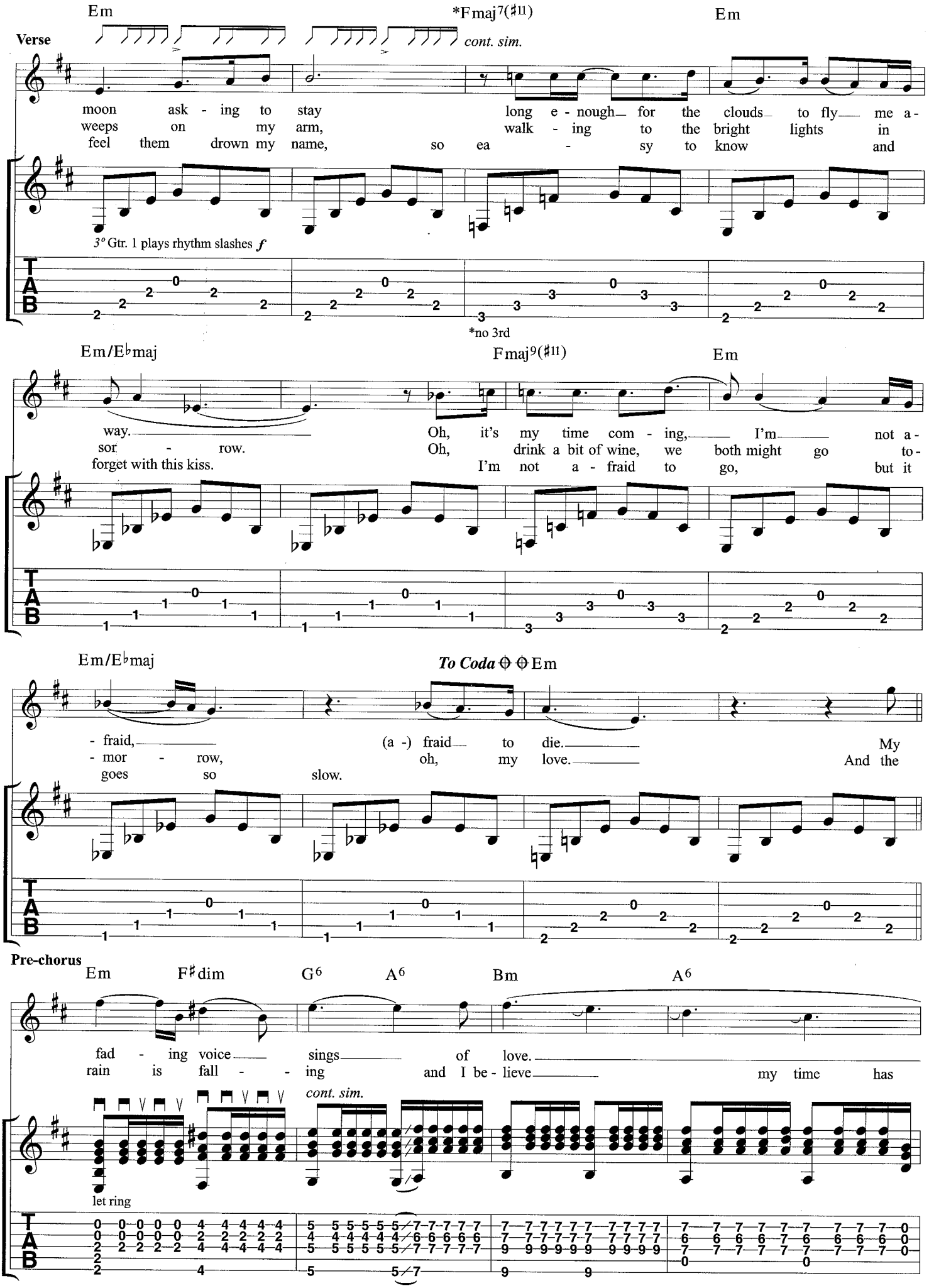
8va *loco*

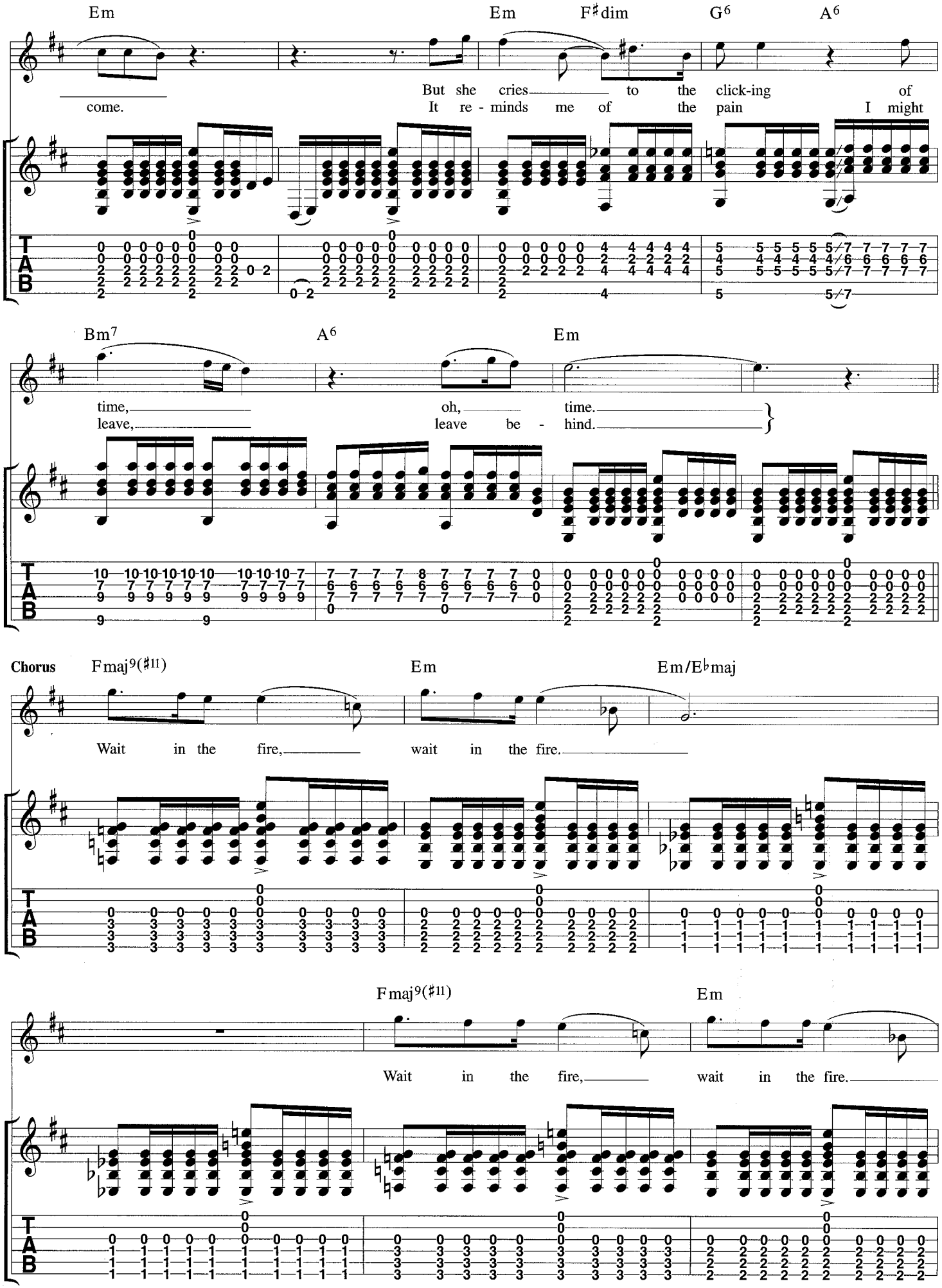
Gtr. 1

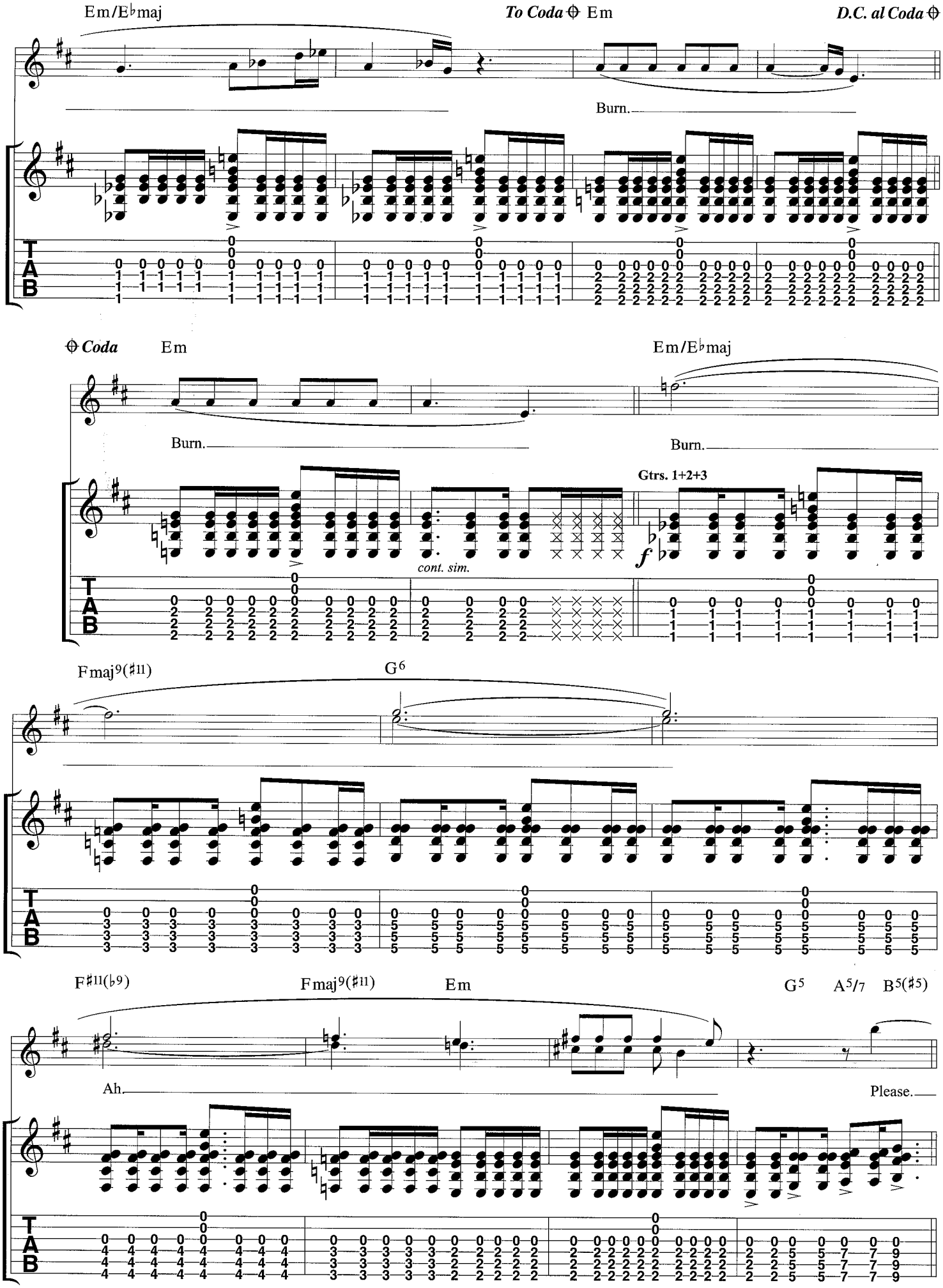
Gtr. 2: tacet

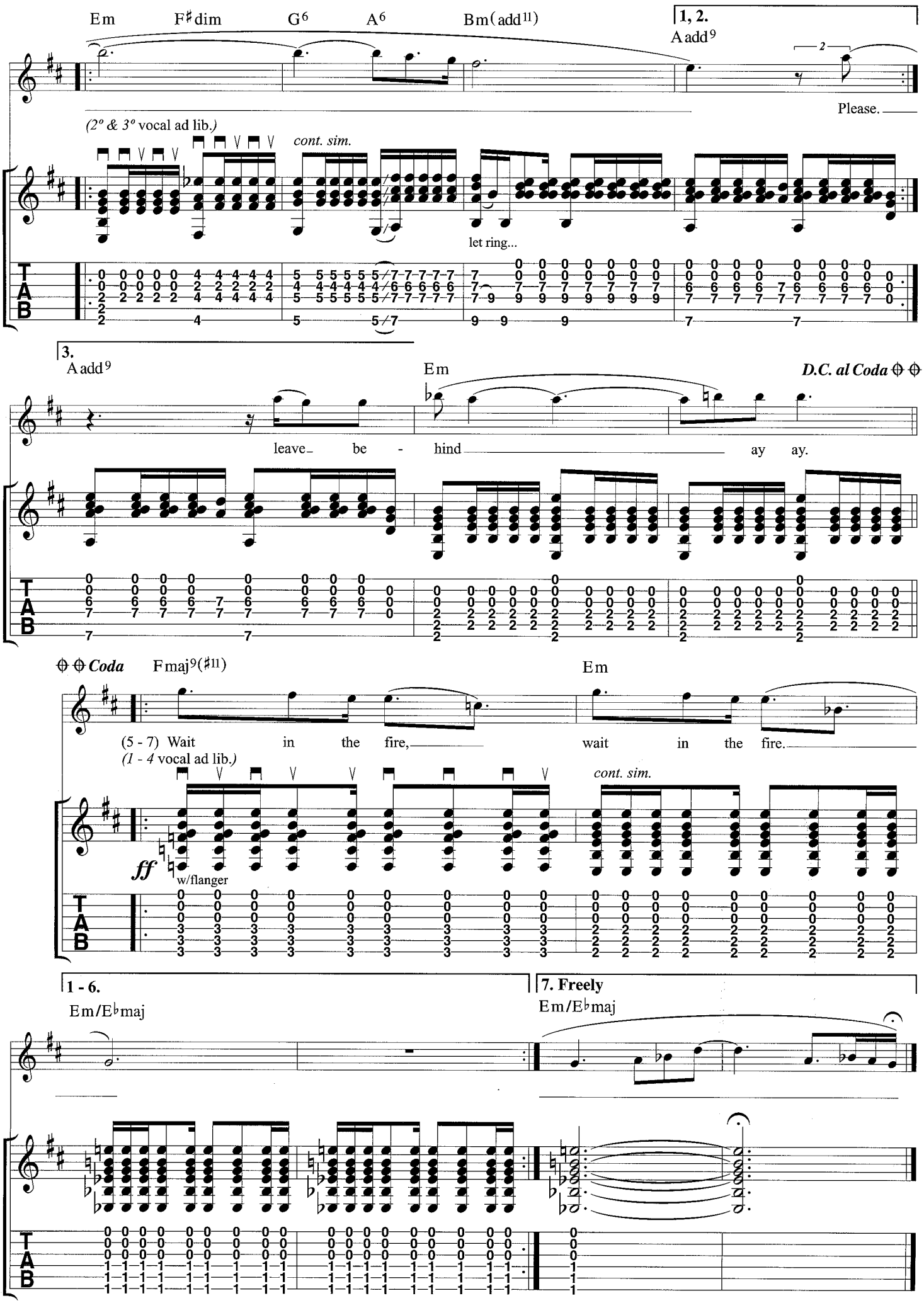
let ring... *cont. sim.*

(Optional)


Em
*Fmaj7(♯11)
Em
Verse
cont. sim.
moon ask - ing to stay
weeps on my arm,
feel them drown my name,
long e - nough for the clouds to fly me a-
walk - ing to the bright lights in
so ea - sy to know and
3° Gtr. 1 plays rhythm slashes f
*no 3rd
Em/E♭maj
Fmaj9(♯11)
Em
way.
sor - row.
forget with this kiss.
Oh, it's my time com - ing, I'm not a-
Oh, drink a bit of wine, we both might go to-
I'm not a - fraid to go, but it
Em/E♭maj
To Coda
Em
- fraid,
- mor - row,
goes so slow.
(a -) fraid to die.
oh, my love.
My
And the
Pre-chorus
Em
F♯dim
G6
A6
Bm
A6
fad - ing voice sings of love.
rain is fall - ing and I be - lieve my time has
cont. sim.
let ring


Em
Em
F♯dim
G6
A6
come.
But she cries to the click-ing of
It re - minds me of the pain I might
Bm7
A6
Em
time,
leave,
oh,
leave be -
time.
hind.
Chorus
Fmaj9(♯11)
Em
Em/E♭maj
Wait in the fire,
wait in the fire.
Fmaj9(♯11)
Em
Wait in the fire,
wait in the fire.


Em/E♭maj
To Coda Em
D.C. al Coda
Burn.
Coda Em
Em/E♭maj
Burn.
Burn.
Gtrs. 1+2+3
cont. sim.
Fmaj9(♯11)
G6
F♯11(♭9)
Fmaj9(♯11)
Em
G5
A5/7
B5(♯5)
Ah.
Please.
T
A
B


Em F♯dim G6 A6 Bm(add11)
1, 2.
Aadd9
Please.
(2º & 3º vocal ad lib.)
cont. sim.
let ring...
3.
Aadd9
Em
D.C. al Coda
leave be - hind ay ay.
Coda
Fmaj9(♯11)
Em
(5 - 7) Wait in the fire, wait in the fire.
(1 - 4 vocal ad lib.)
cont. sim.
ff
w/flanger
1 - 6.
Em/E♭maj
7. Freely
Em/E♭maj

last goodbye

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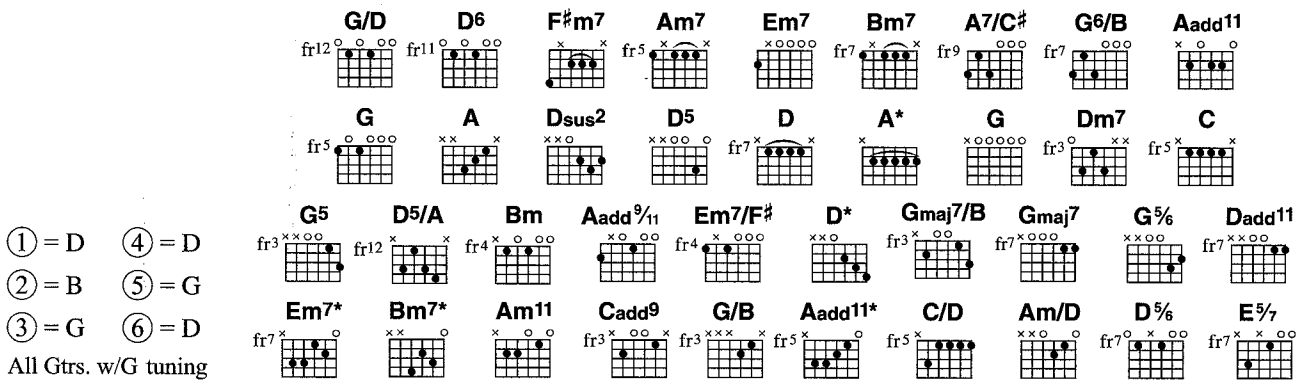
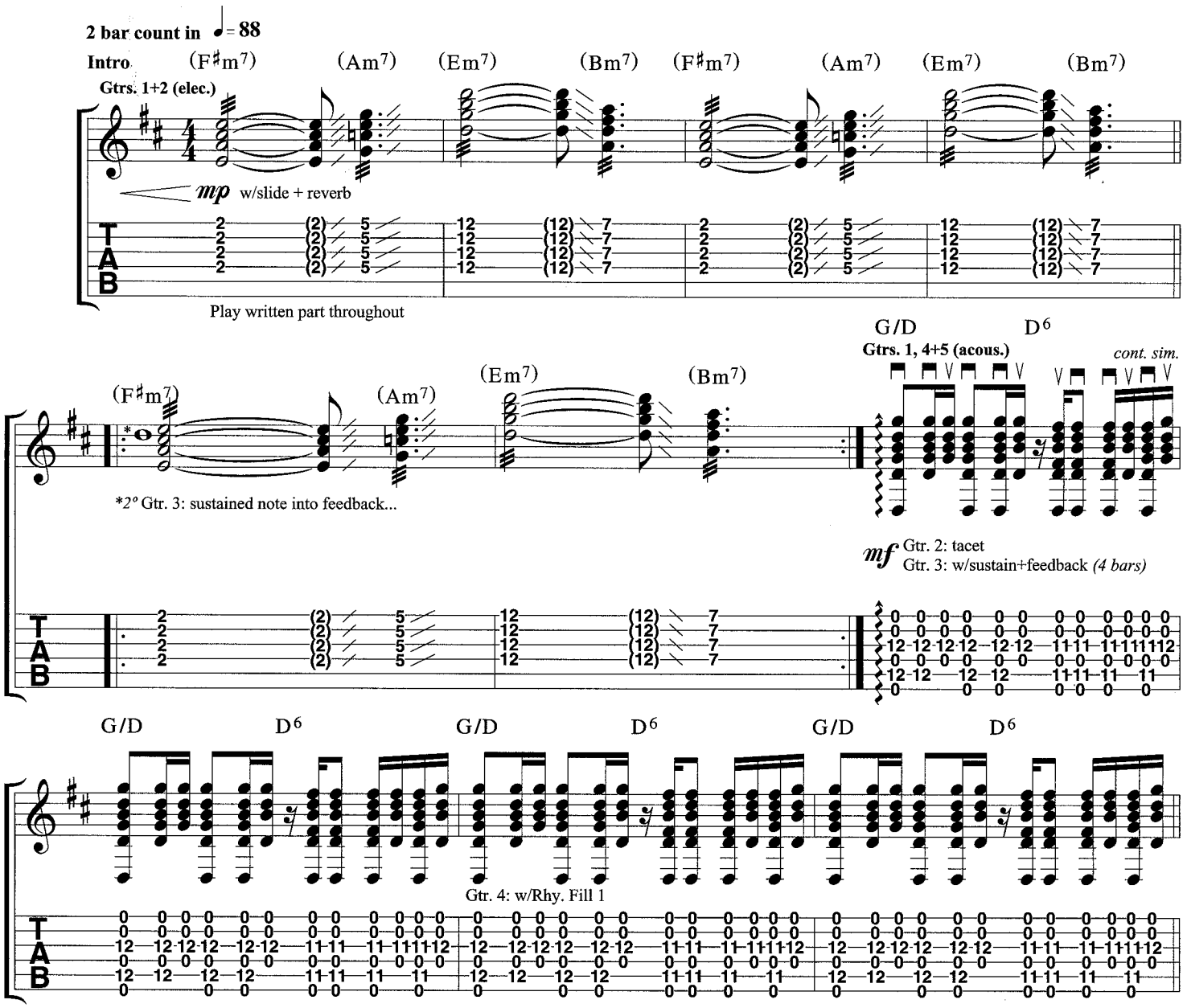
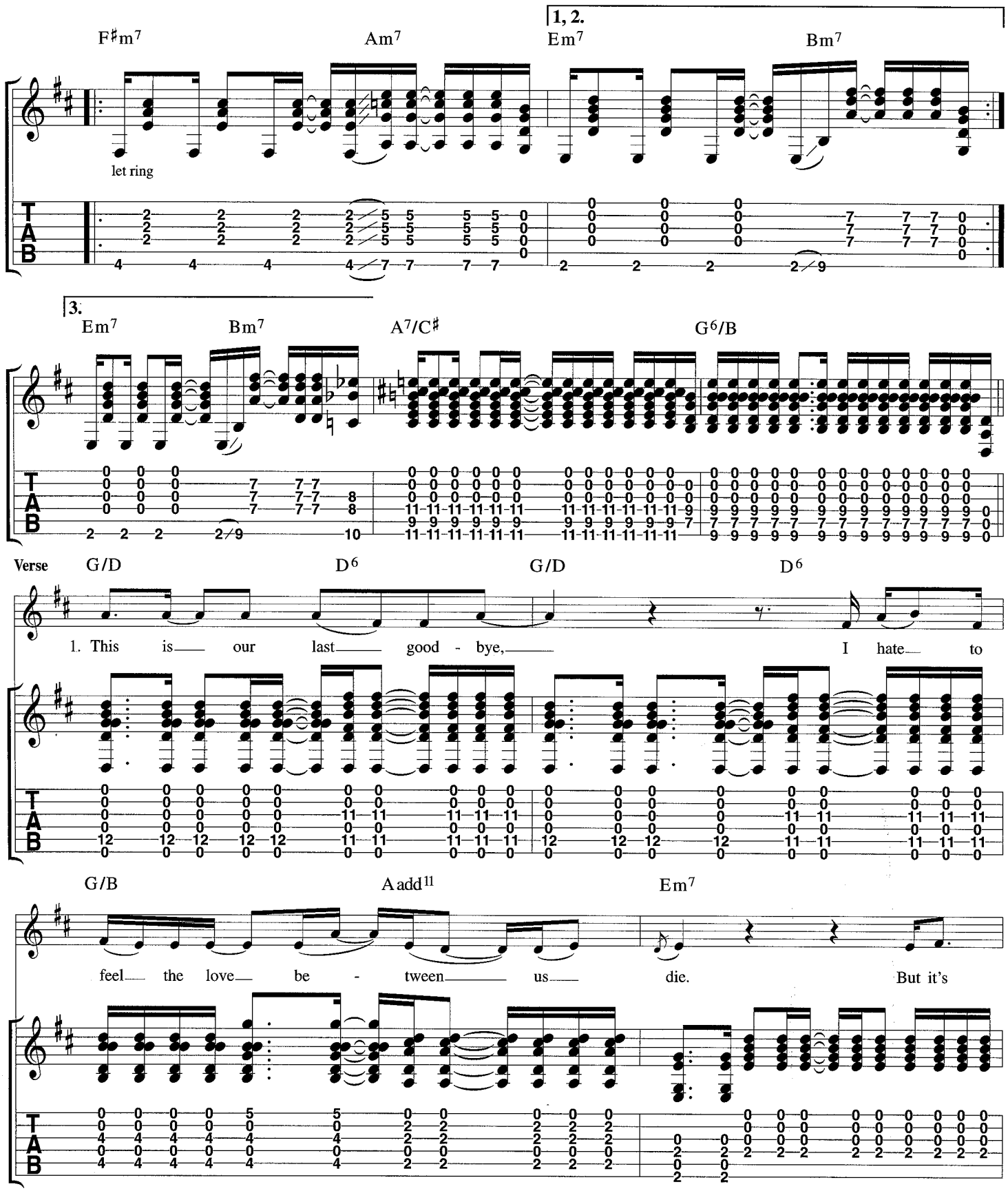
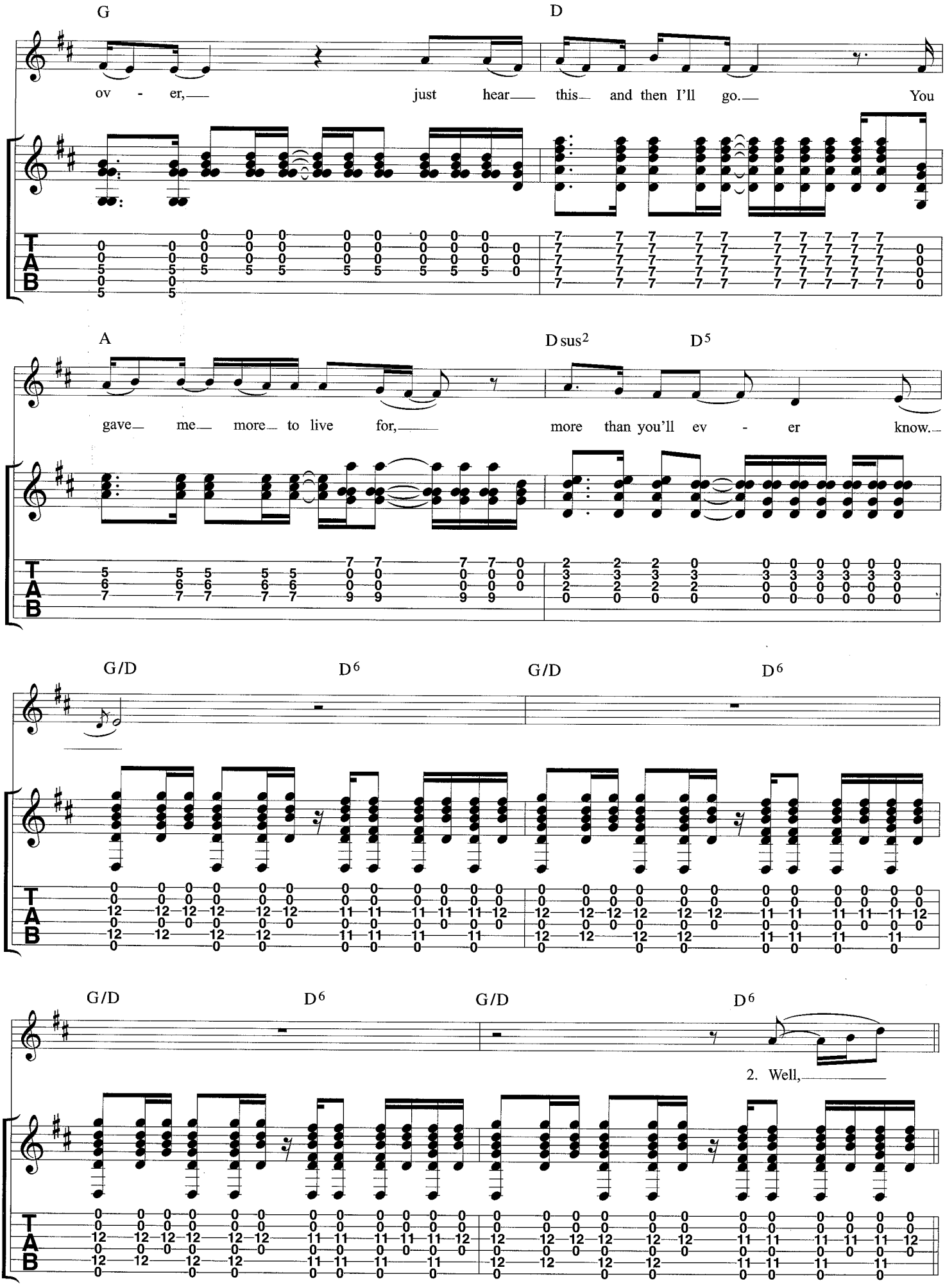
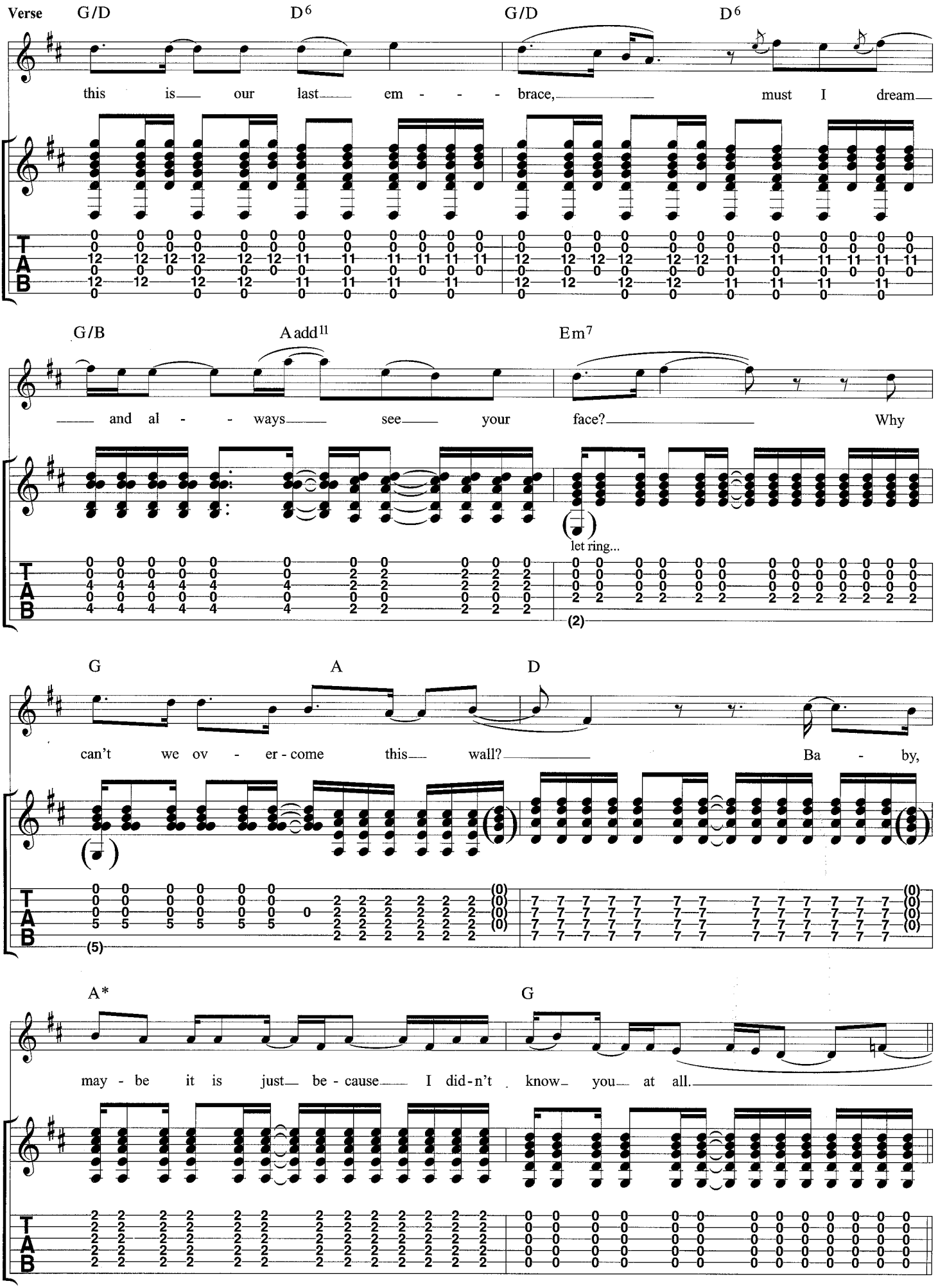


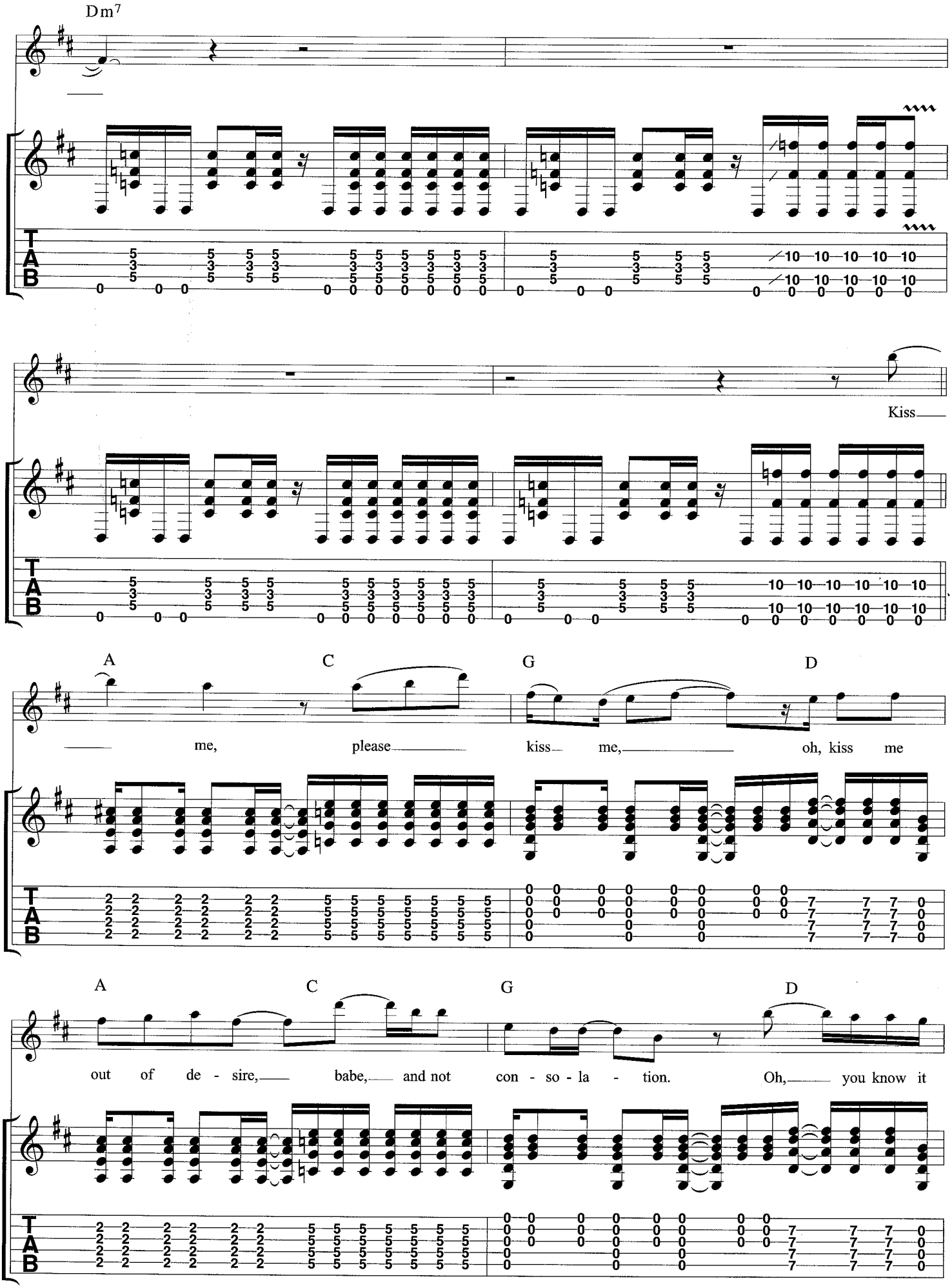
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D
All Gtrs. w/G tuning

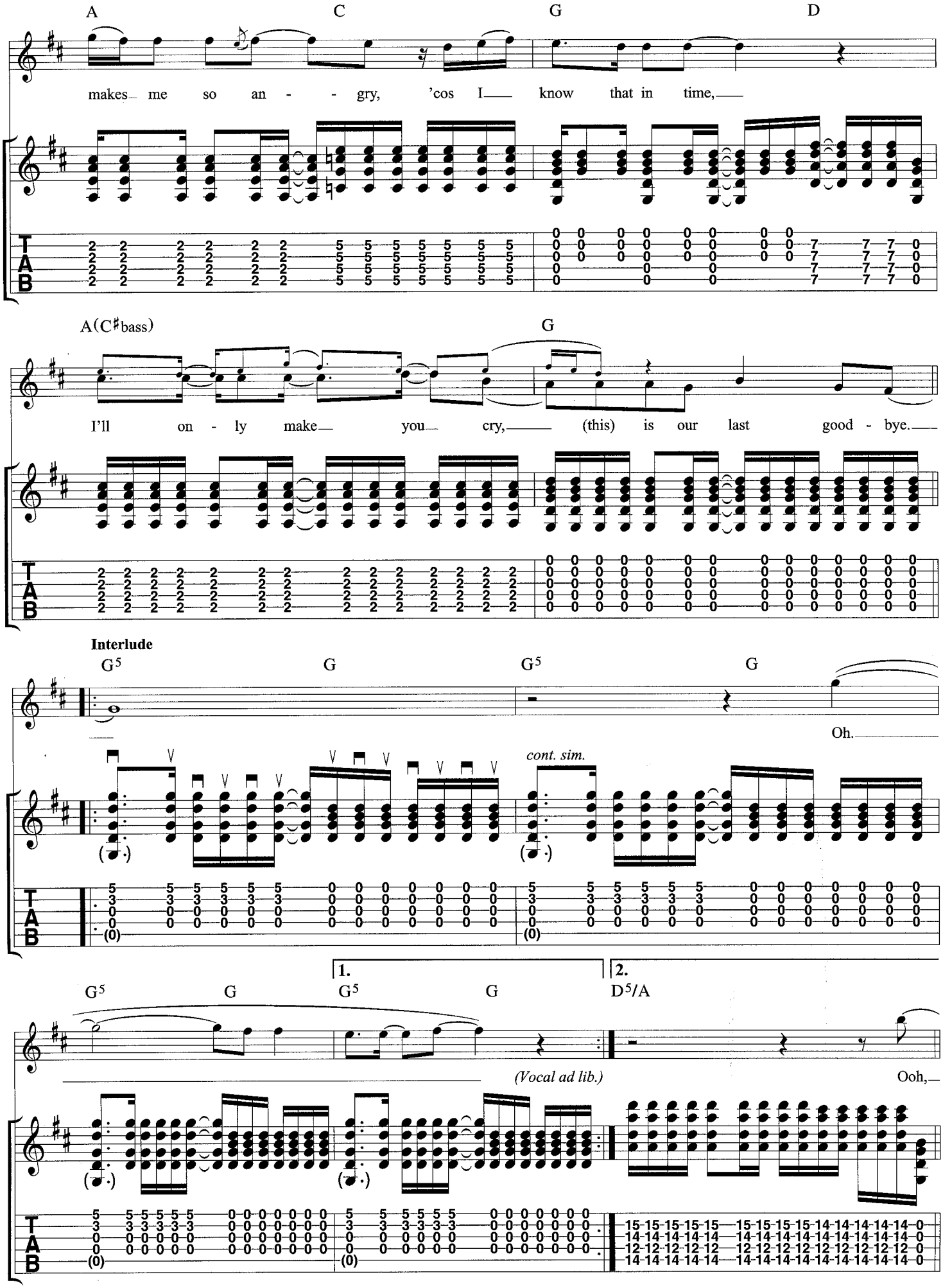


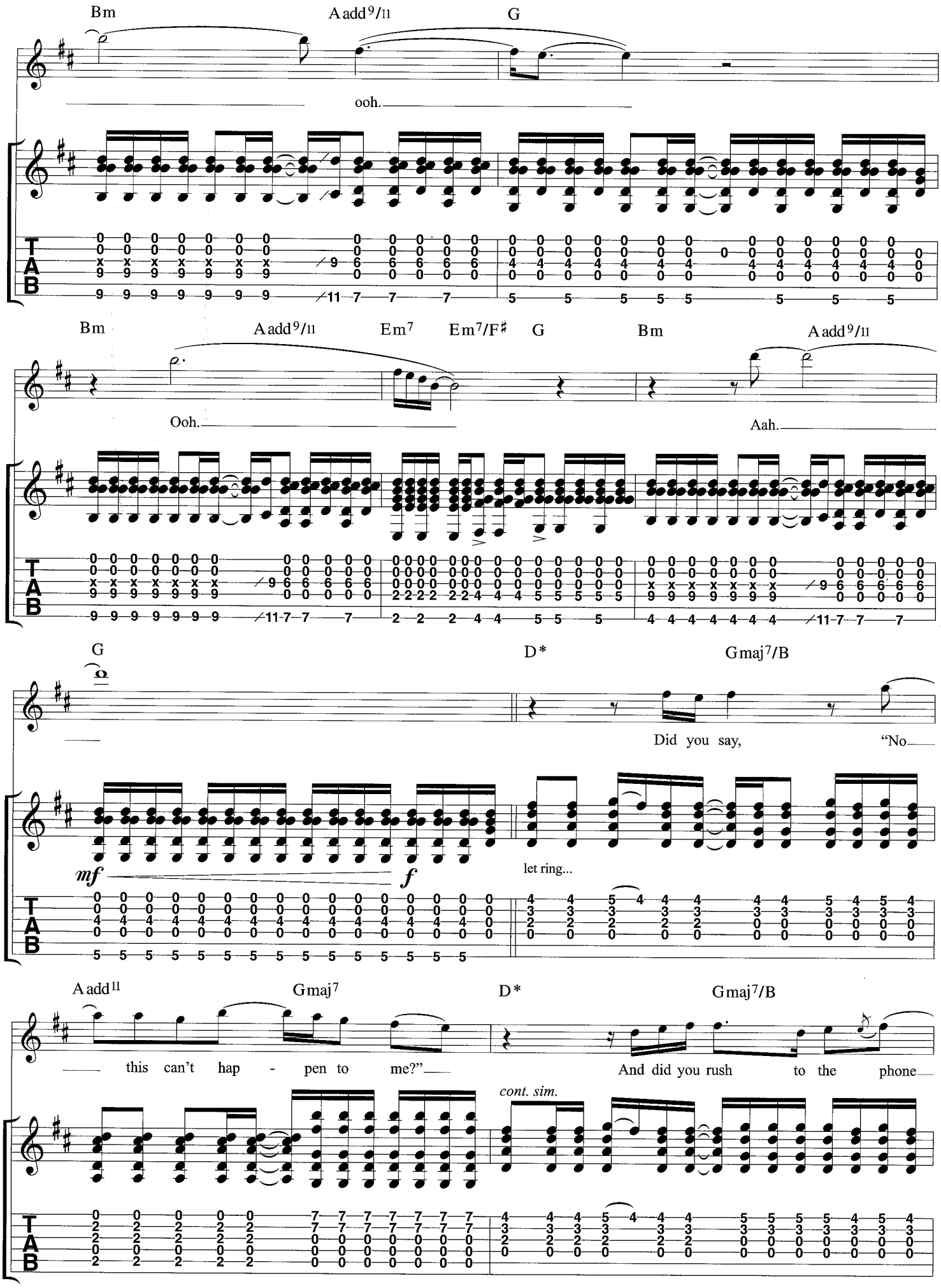

F♯m7
Am7
1, 2.
Em7
Bm7
let ring
3.
Em7
Bm7
A7/C♯
G6/B
Verse
G/D
D6
G/D
D6
1. This is our last good - bye, I hate to
G/B
Aadd11
Em7
feel the love be - tween us die. But it's

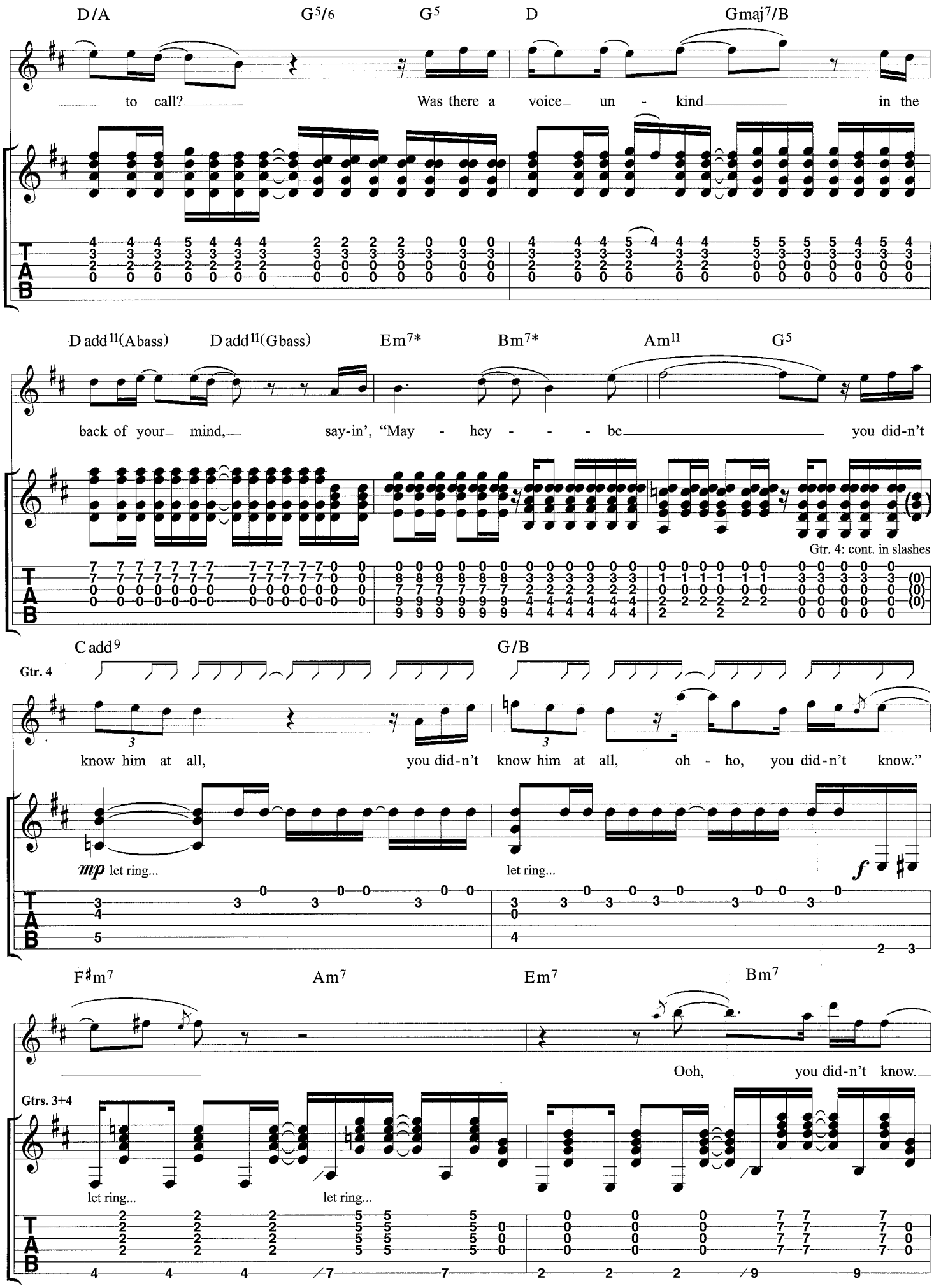

G
D
ov - er, just hear this and then I'll go. You
A
D sus2
D5
gave me more to live for, more than you'll ev - er know.
G/D
D6
G/D
D6
G/D
D6
G/D
D6
2. Well,
T
A
B

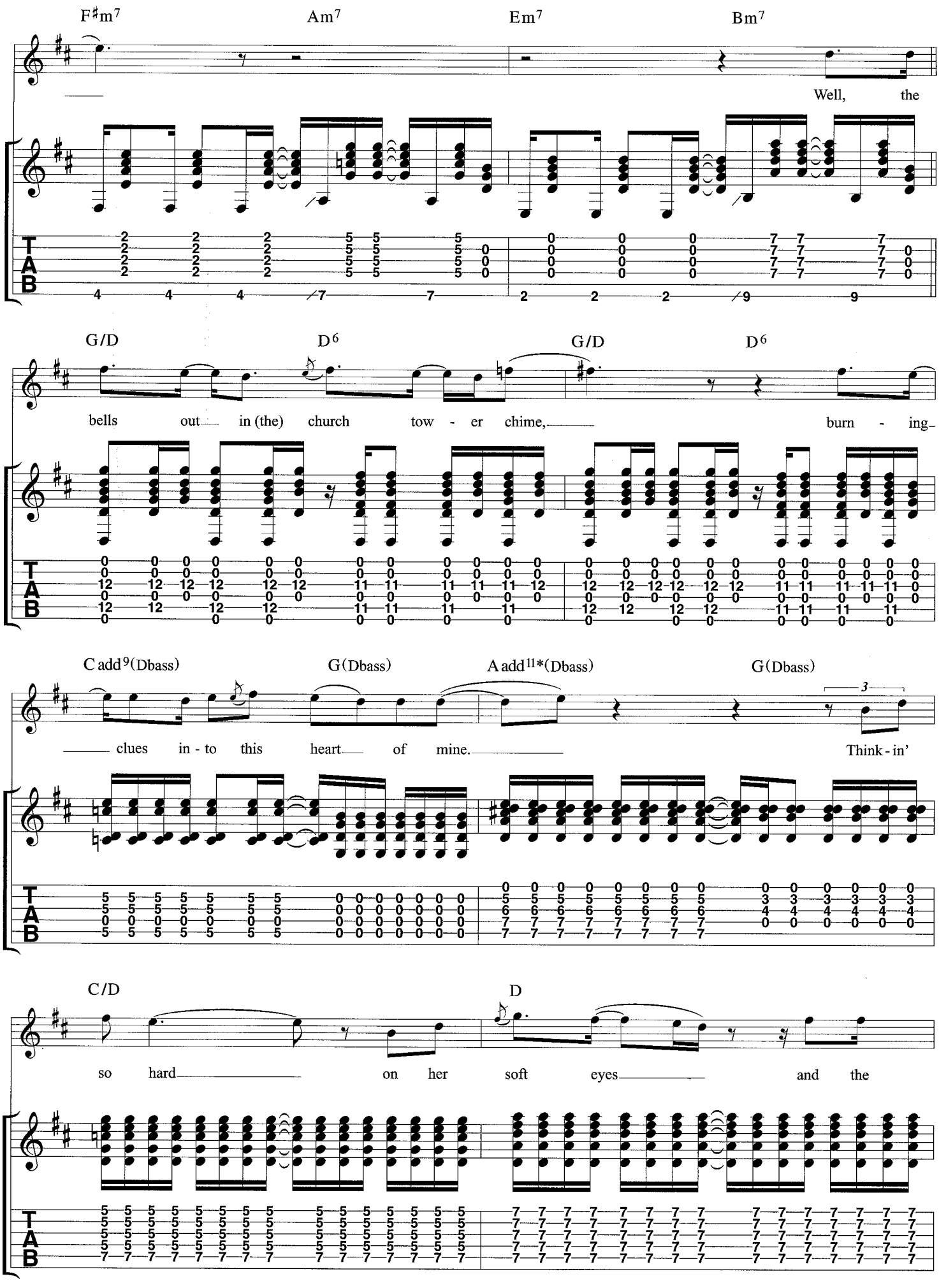

Verse
G/D
D6
G/D
D6
this is our last em - - - brace, must I dream
G/B
A add11
Em7
and al - - ways see your face? Why
let ring...
(2)
G
A
D
can't we ov - er - come this wall? Ba - by,
(5)
A*
G
may - be it is just be - cause I did - n't know you at all.

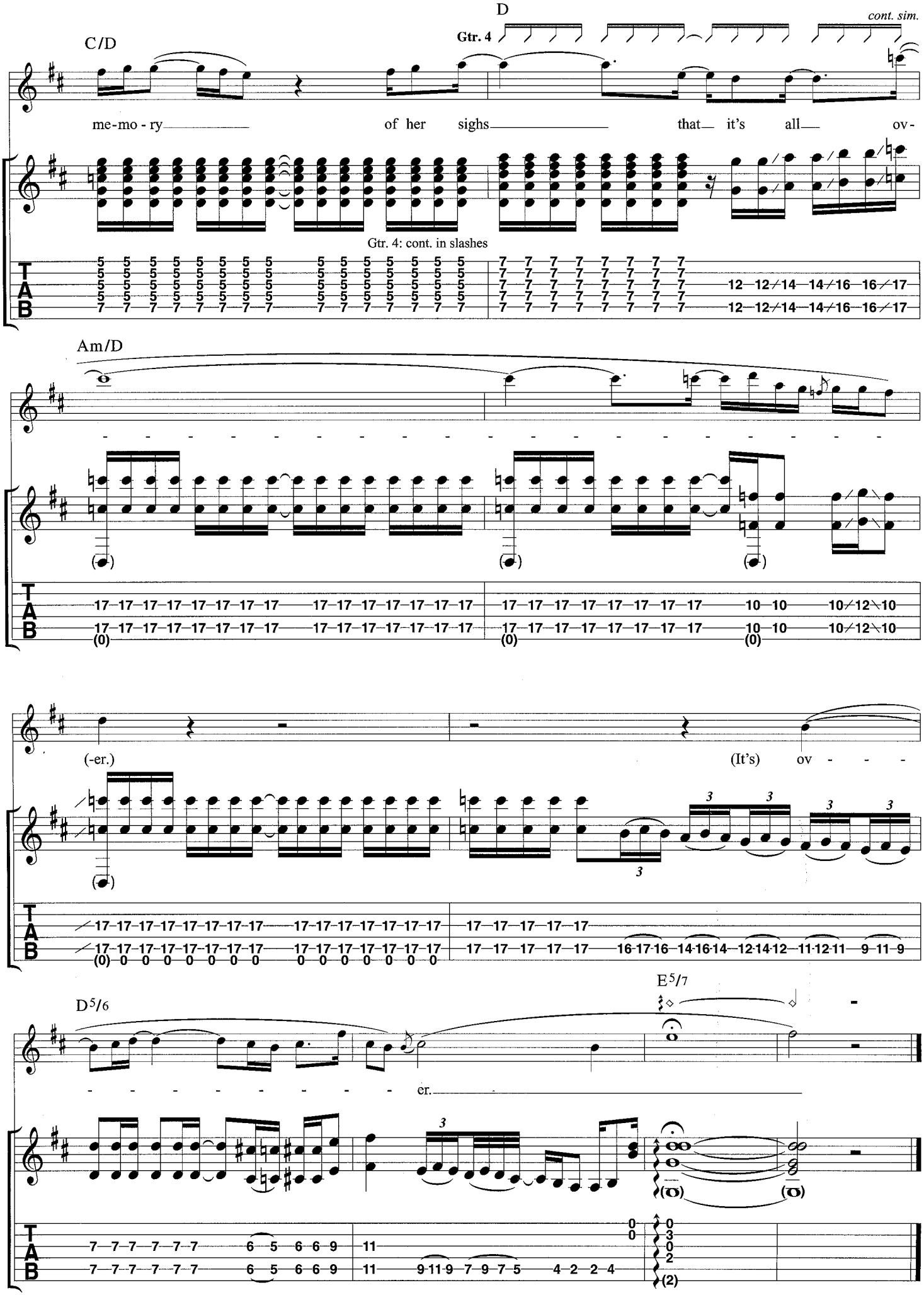

Dm7
Kiss
A
C
G
D
me, please kiss me, oh, kiss me
A
C
G
D
out of de - sire, babe, and not con - so - la - tion. Oh, you know it


A
C
G
D
makes me so an - - gry, 'cos I know that in time,
A(C♯bass)
G
I'll on - ly make you cry, (this) is our last good - bye.
Interlude
G5
G
G5
G
Oh.
cont. sim.
1.
2.
G5
G
G5
G
D5/A
(Vocal ad lib.)
Ooh,
T
A
B


Bm
Aadd9/11
G
ooh.
Bm
Aadd9/11
Em7
Em7/F♯
G
Bm
Aadd9/11
Ooh.
Aah.
G
D*
Gmaj7/B
Did you say,
"No
mf
f
let ring...
Aadd11
Gmaj7
D*
Gmaj7/B
this can't hap - pen to me?"
And did you rush to the phone
cont. sim.


D/A
G5/6
G5
D
Gmaj7/B
to call?
Was there a voice un - kind
in the
Dadd11(Abass)
Dadd11(Gbass)
Em7*
Bm7*
Am11
G5
back of your mind,
say-in', "May - hey - - - be
you did-n't
Gtr. 4: cont. in slashes
Cadd9
G/B
Gtr. 4
know him at all,
you did-n't know him at all,
oh - ho, you did-n't know."
mp let ring...
let ring...
f
F♯m7
Am7
Em7
Bm7
Ooh,
you did-n't know.
Gtrs. 3+4
let ring...
let ring...
T
A
B


F♯m7
Am7
Em7
Bm7
Well, the
G/D
D6
G/D
D6
bells out in (the) church tow - er chime, burn - ing
Cadd9(Dbass)
G(Dbass)
Aadd11*(Dbass)
G(Dbass)
clues in - to this heart of mine. Think - in'
C/D
D
so hard on her soft eyes and the


C/D
D
Gtr. 4
cont. sim.
me-mo-ry of her sighs that it's all ov-
Gtr. 4: cont. in slashes
Am/D
(-er.)
(It's) ov - - -
D5/6
E5/7
- - - - - - - - - er.

lilac wine

Words & Music by James Shelton

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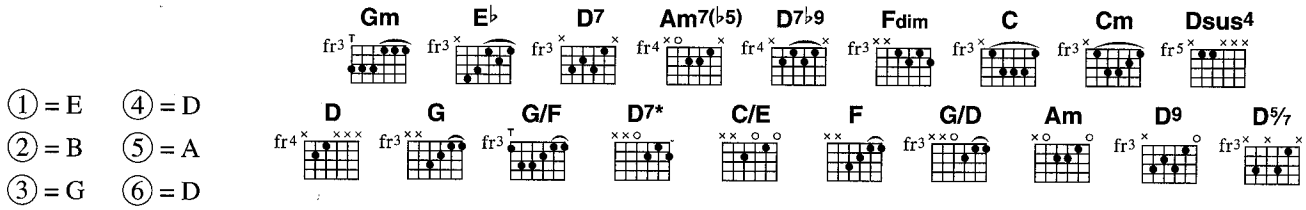


2 bar count in: **Freely (♩= 62)**

Verse Gm E♭

1. I lost my-self on a cool damp night, I gave my-self in that mis-ty light.— Was

Gtr. 1 (elec.)

mp w/clean tone

(T)

Play written part throughout

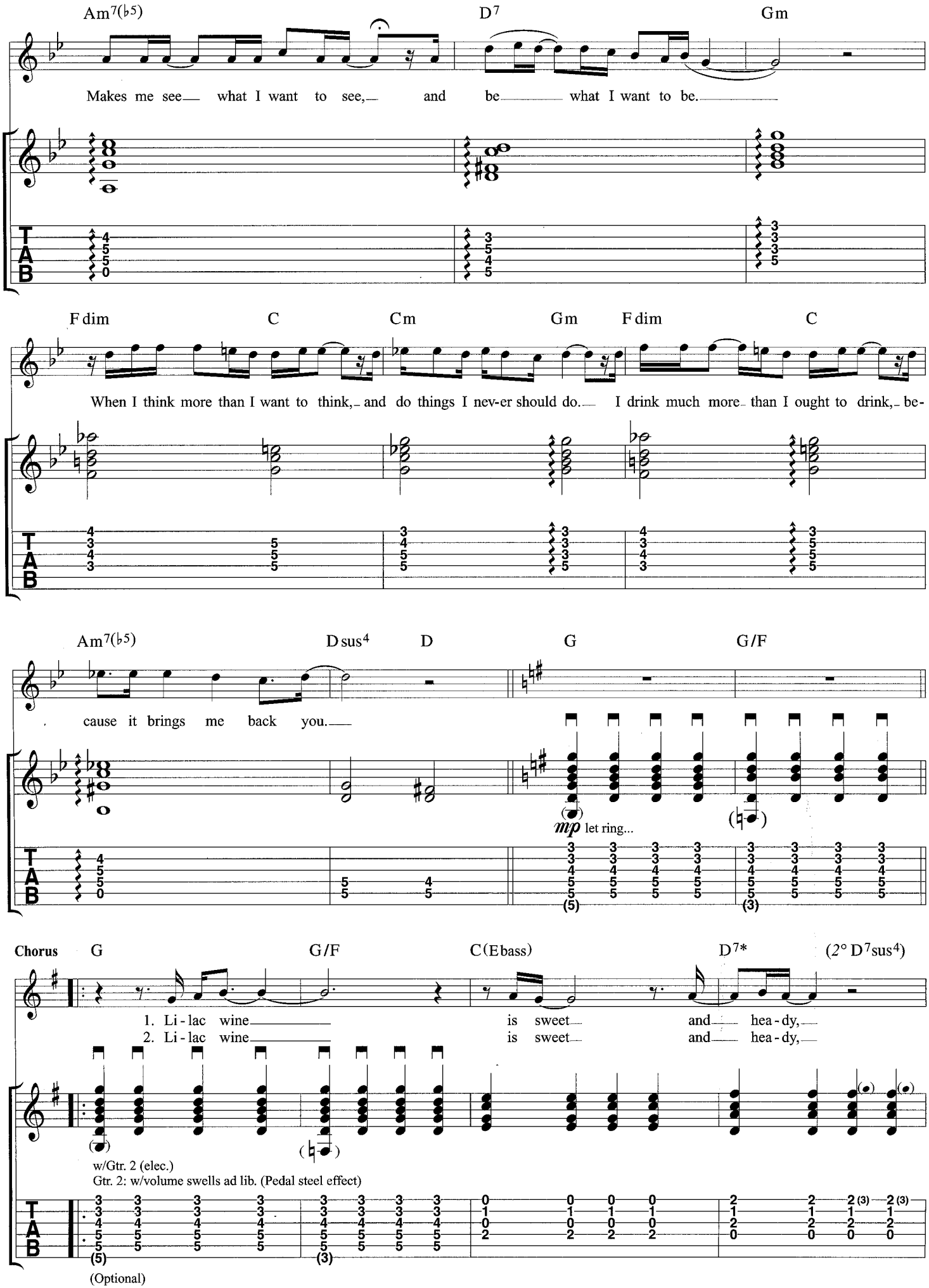
D7 Am7(♭5) D7 Gm

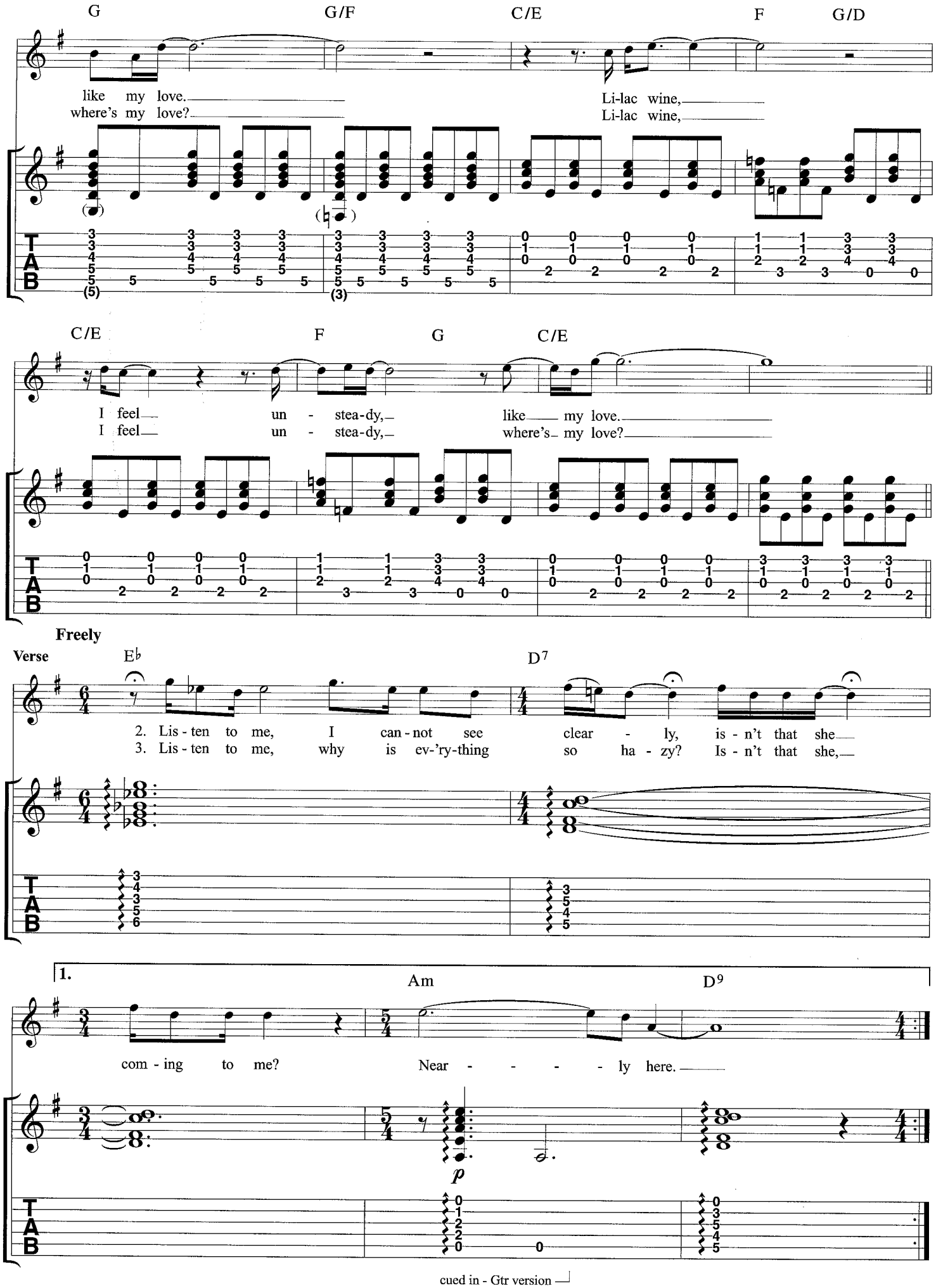
hyp-no-tized— by a strange de-light— un - - - der— a li-lac tree.

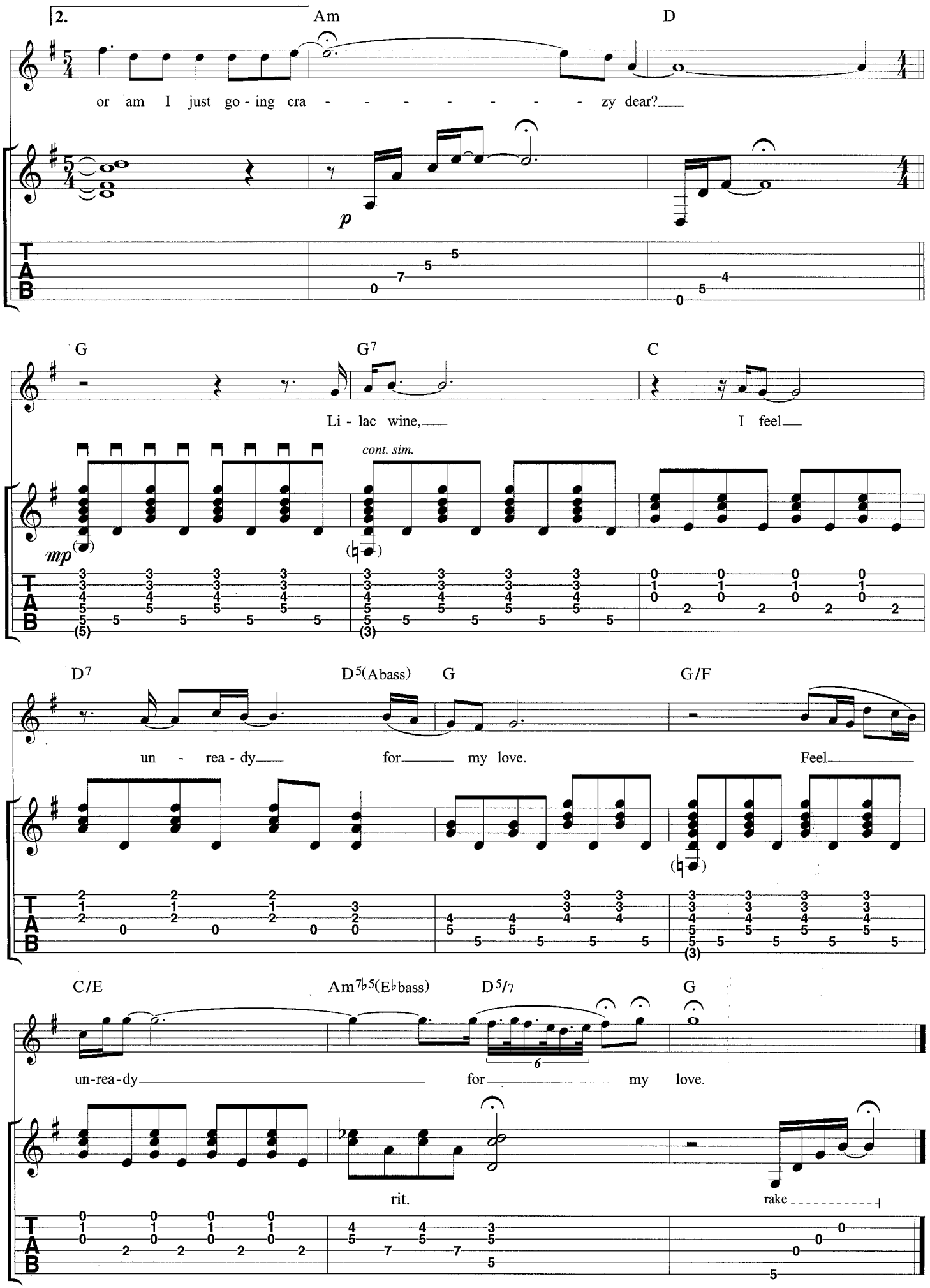
(T)

E♭

I made wine— from the li - lac tree, put my heart in its re-ci-pe.—


Am7(♭5)
D7
Gm
Makes me see what I want to see, and be what I want to be.
Fdim
C
Cm
Gm
Fdim
C
When I think more than I want to think, and do things I nev-er should do. I drink much more than I ought to drink, be-
Am7(♭5)
Dsus4
D
G
G/F
cause it brings me back you.
mp let ring...
Chorus
G
G/F
C(Ebass)
D7*
(2° D7sus4)
1. Li - lac wine is sweet and hea - dy,
2. Li - lac wine is sweet and hea - dy,
w/Gtr. 2 (elec.)
Gtr. 2: w/volume swells ad lib. (Pedal steel effect)
(Optional)


G
G/F
C/E
F
G/D
like my love.
where's my love?
Li-lac wine,
Li-lac wine,
C/E
F
G
C/E
I feel un - stea-dy,
I feel un - stea-dy,
like my love.
where's my love?
Freely
Verse
E♭
D7
2. Lis - ten to me, I can - not see clear - ly, is - n't that she
3. Lis - ten to me, why is ev-'ry-thing so ha - zy? Is - n't that she,
1.
Am
D9
com - ing to me?
Near - - - - ly here.
p
cued in - Gtr version


2.
Am
D
or am I just go - ing cra - - - - - - - - zy dear?
p
G
G7
C
Li - lac wine,
I feel
cont. sim.
mp
D7
D5(Abass)
G
G/F
un - rea - dy
for my love.
Feel
C/E
Am7♭5(E♭bass)
D5/7
G
un-rea-dy
for my love.
rit.
rake

so real

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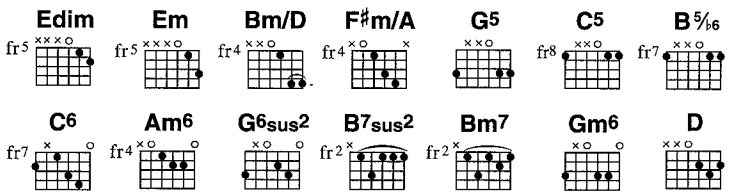


2 bar count in

Intro ♩= 80 N.C.

cont. sim.

Gtr. 1 (elec.)

p w/clean tone
let ring... *pp*

Play Gtr. 1 part throughout

w/slight P.M.

𝄋

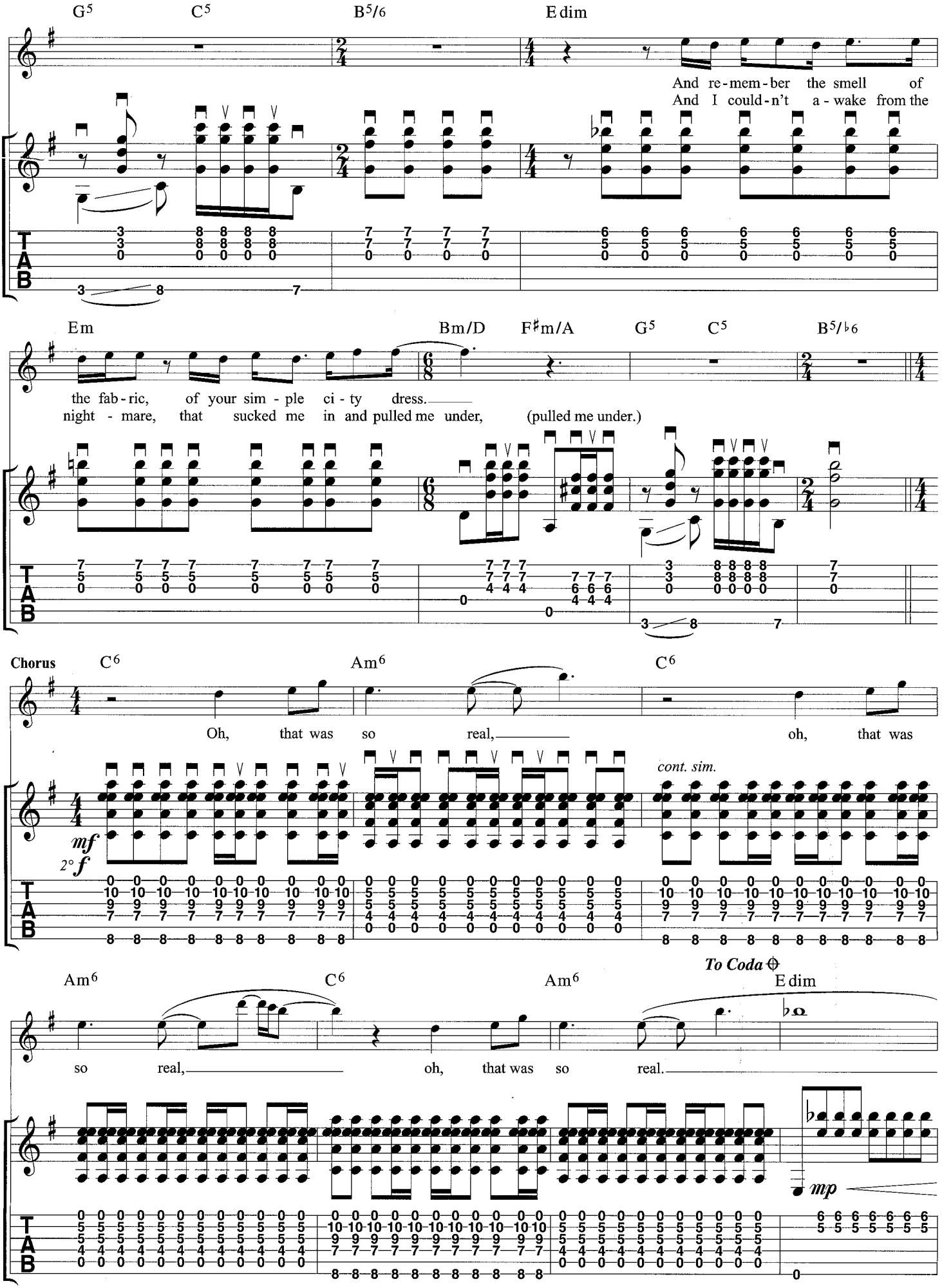
Verse E dim Em Bm/D F♯m/A

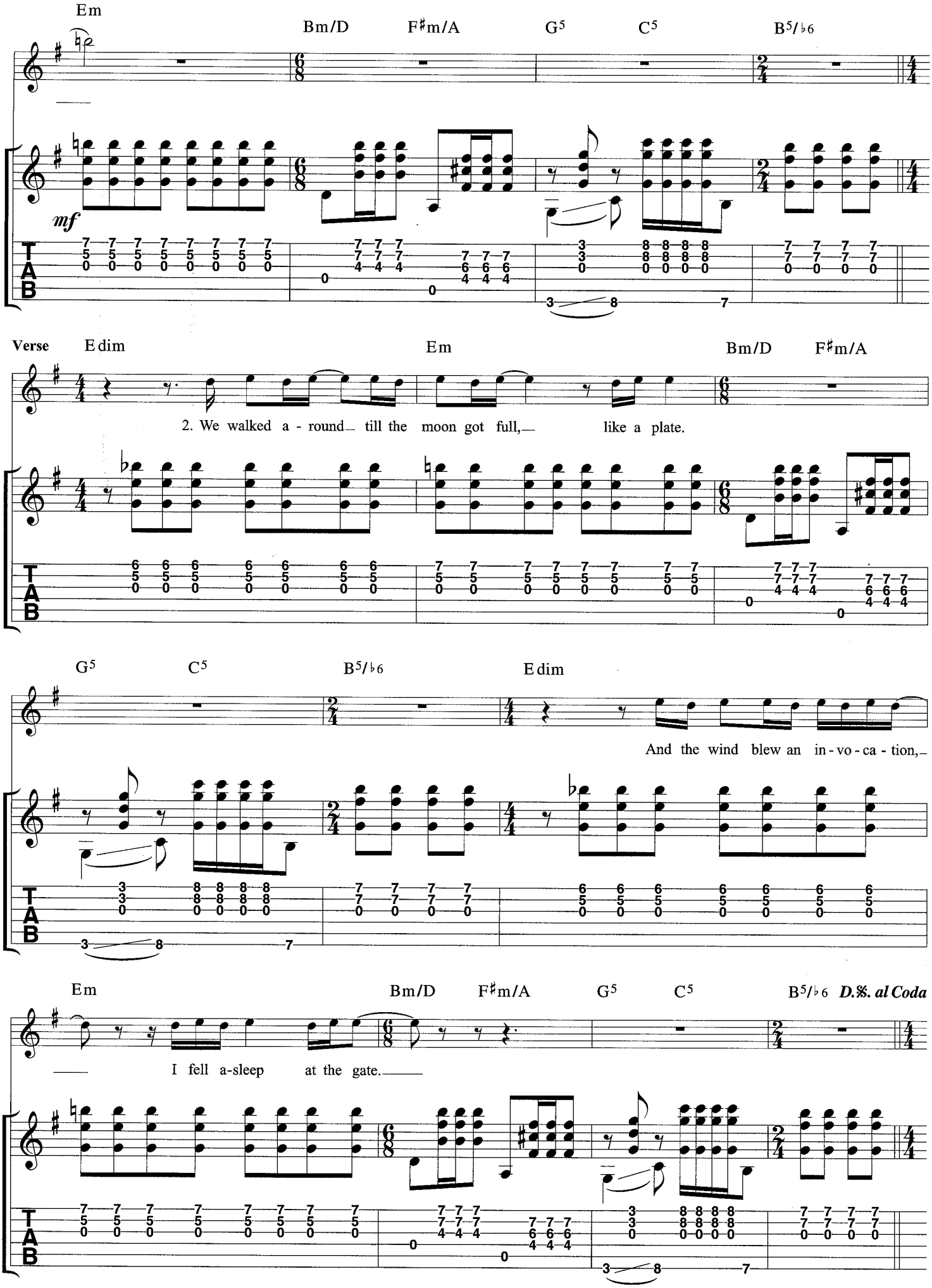
1. Love, let me sleep to - night on your couch.
3. And I nev - er stepped on the cracks 'cos I thought I'd hurt my mo-ther.

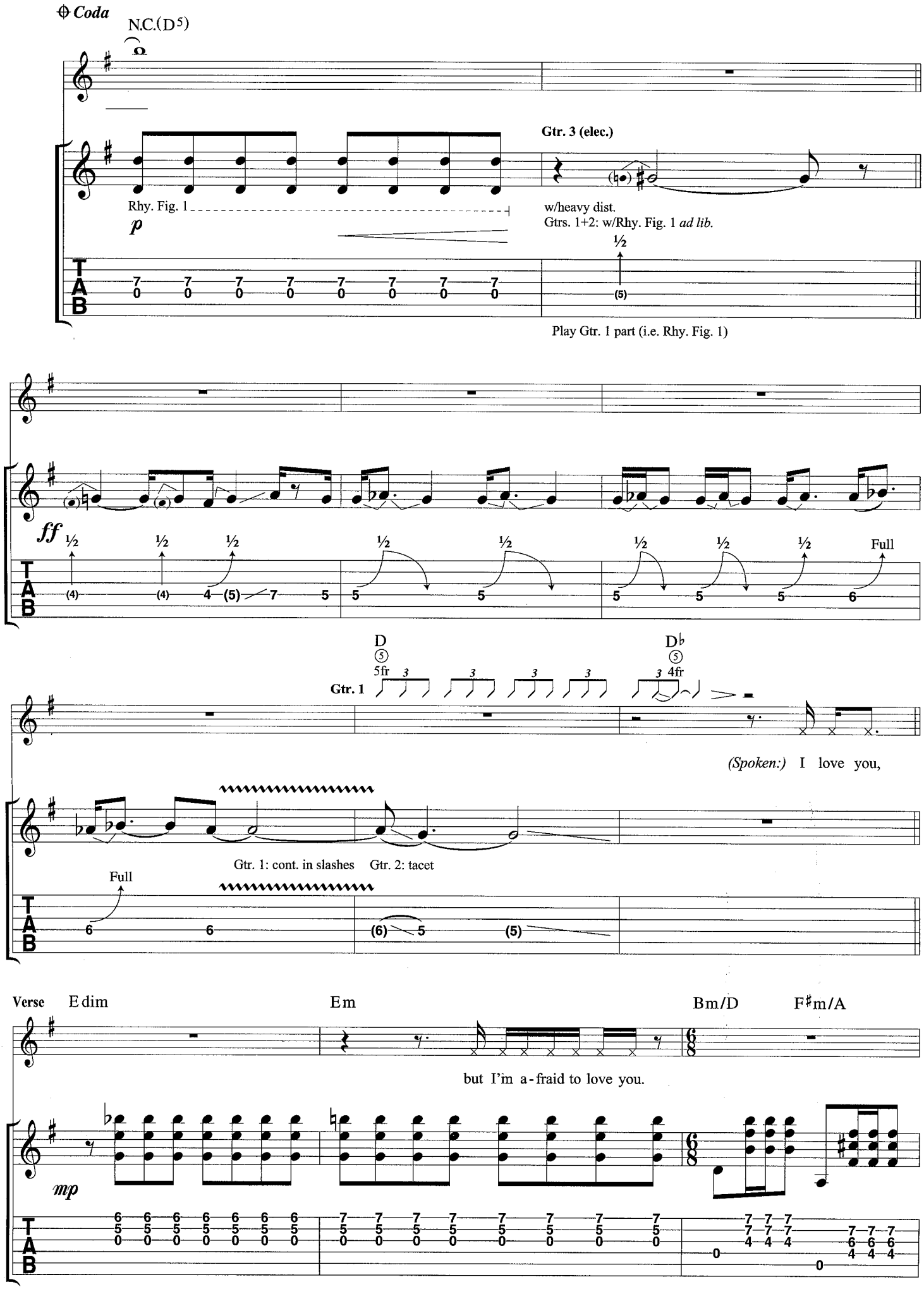
Gtrs. 1+2 (elec.)
+ 3 (acous.)

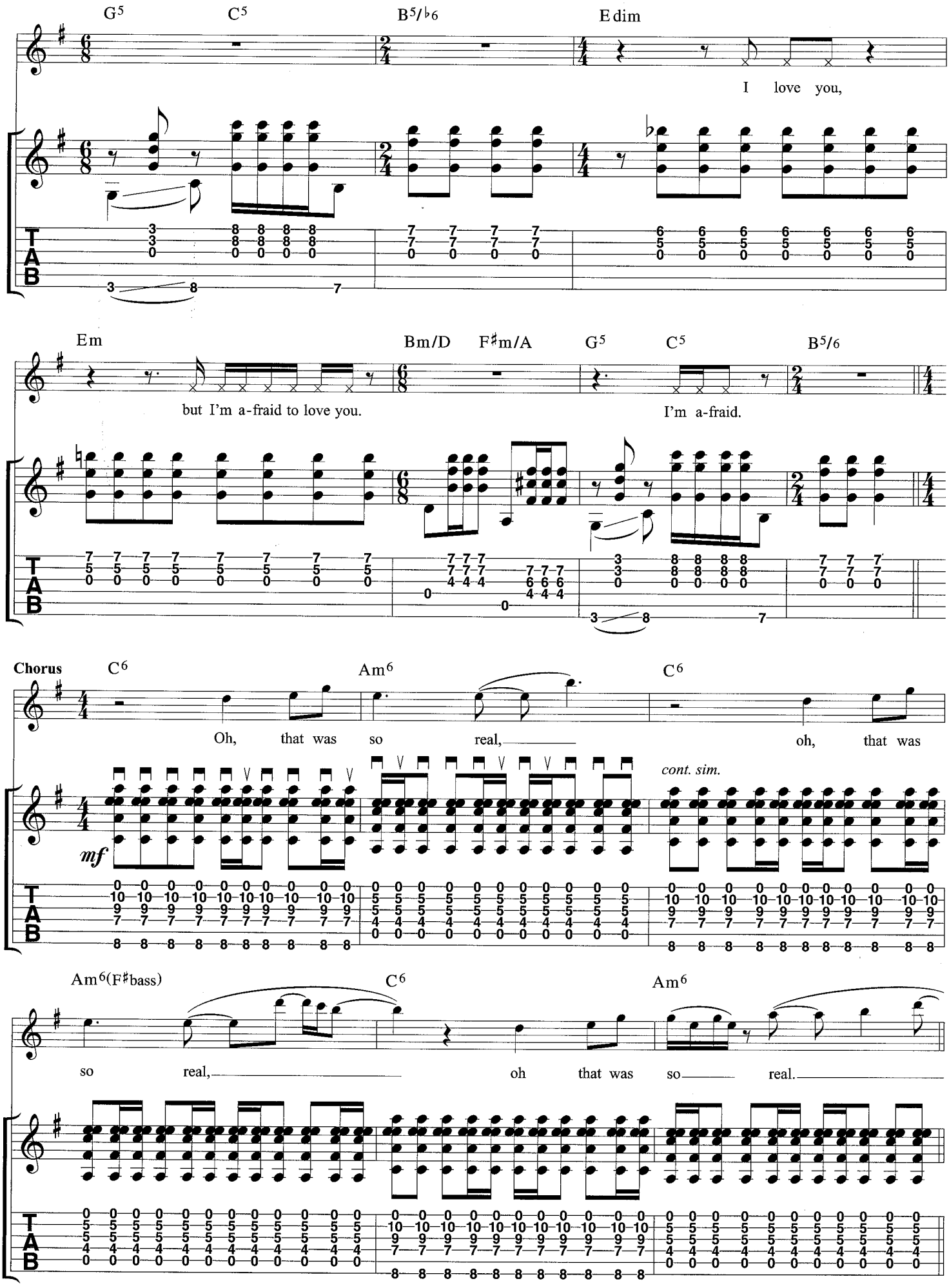
(Gtr. 1 *1st* only)

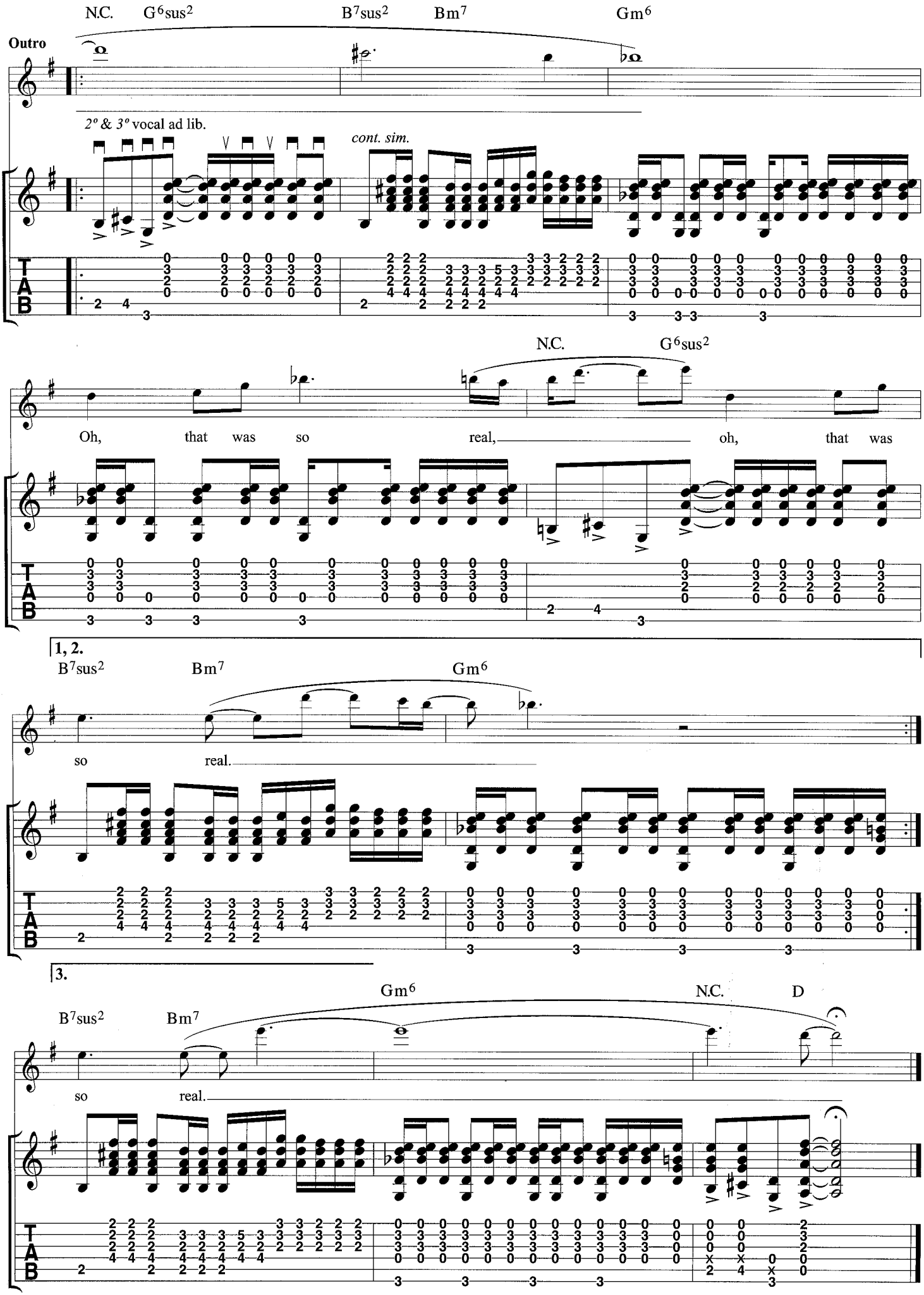
mp Gtr. 2 w/slight crunch
let ring throughout


G5 C5 B5/6 E dim
And re-mem-ber the smell of
And I could-n't a-wake from the
Em Bm/D F♯m/A G5 C5 B5/♭6
the fab-ric, of your sim-ple ci-ty dress.
night-mare, that sucked me in and pulled me under, (pulled me under.)
Chorus C6 Am6 C6
Oh, that was so real, oh, that was
cont. sim.
mf
2° f
Am6 C6 Am6 E dim
To Coda
so real, oh, that was so real.
mp
T
A
B


Em
Bm/D
F♯m/A
G5
C5
B5/♭6
mf
Verse
E dim
Em
Bm/D
F♯m/A
2. We walked a - round till the moon got full, like a plate.
G5
C5
B5/♭6
E dim
And the wind blew an in - vo - ca - tion,
Em
Bm/D
F♯m/A
G5
C5
B5/♭6
D.S. al Coda
I fell a-sleep at the gate.


Coda
N.C.(D5)
Gtr. 3 (elec.)
Rhy. Fig. 1
p
w/heavy dist.
Gtrs. 1+2: w/Rhy. Fig. 1 ad lib.
Play Gtr. 1 part (i.e. Rhy. Fig. 1)
ff
Full
D
5fr
Db
4fr
Gtr. 1
(Spoken:) I love you,
Gtr. 1: cont. in slashes
Gtr. 2: tacet
Full
Verse
E dim
Em
Bm/D
F♯m/A
but I'm a-fraid to love you.
mp


G5
C5
B5/♭6
E dim
I love you,
Em
Bm/D
F♯m/A
G5
C5
B5/6
but I'm a-fraid to love you.
I'm a-fraid.
Chorus
C6
Am6
C6
Oh, that was so real, oh, that was
cont. sim.
mf
Am6(F♯bass)
C6
Am6
so real, oh that was so real.


N.C.
G6sus2
B7sus2
Bm7
Gm6
Outro
2° & 3° vocal ad lib.
cont. sim.
N.C.
G6sus2
Oh, that was so real, oh, that was
1, 2.
B7sus2
Bm7
Gm6
so real.
3.
Gm6
N.C.
D
B7sus2
Bm7
so real.

hallelujah

Words & Music by Leonard Cohen

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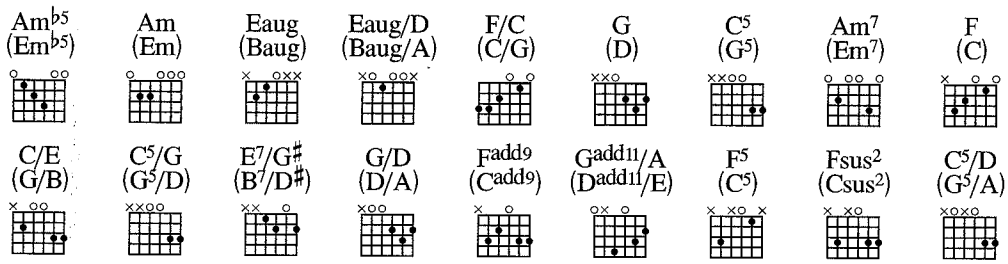
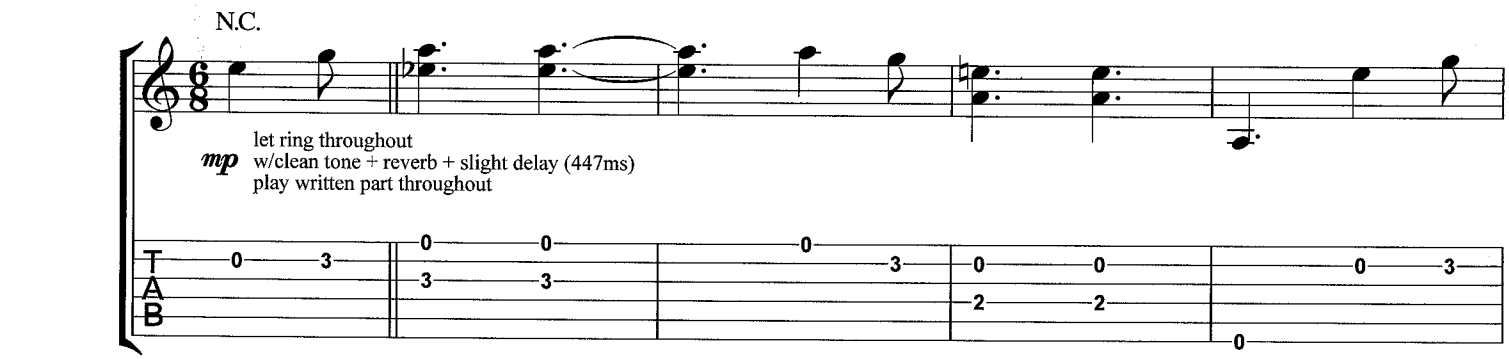
Capo 5th fret

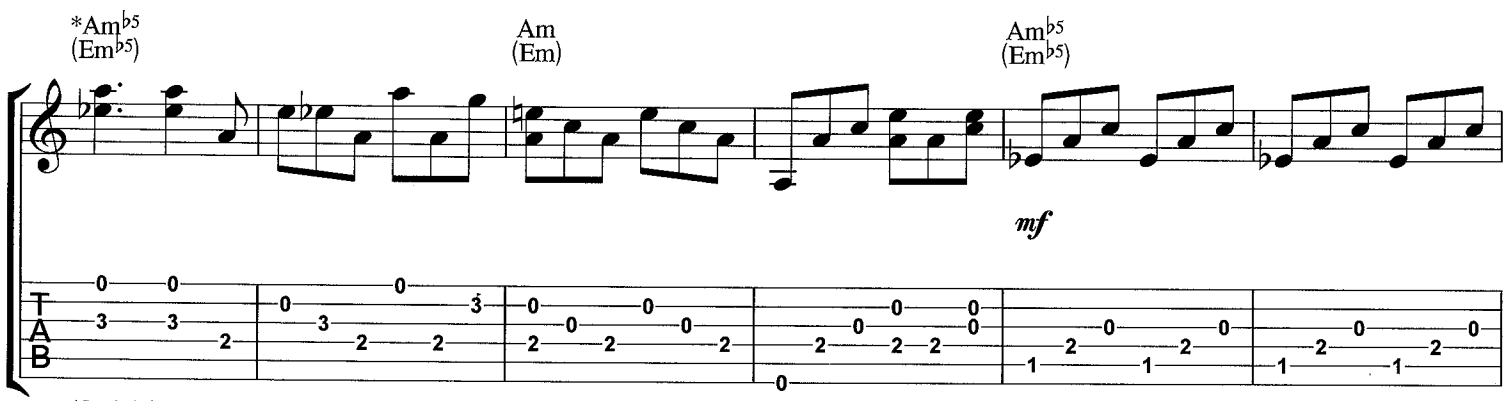


♩. = 66

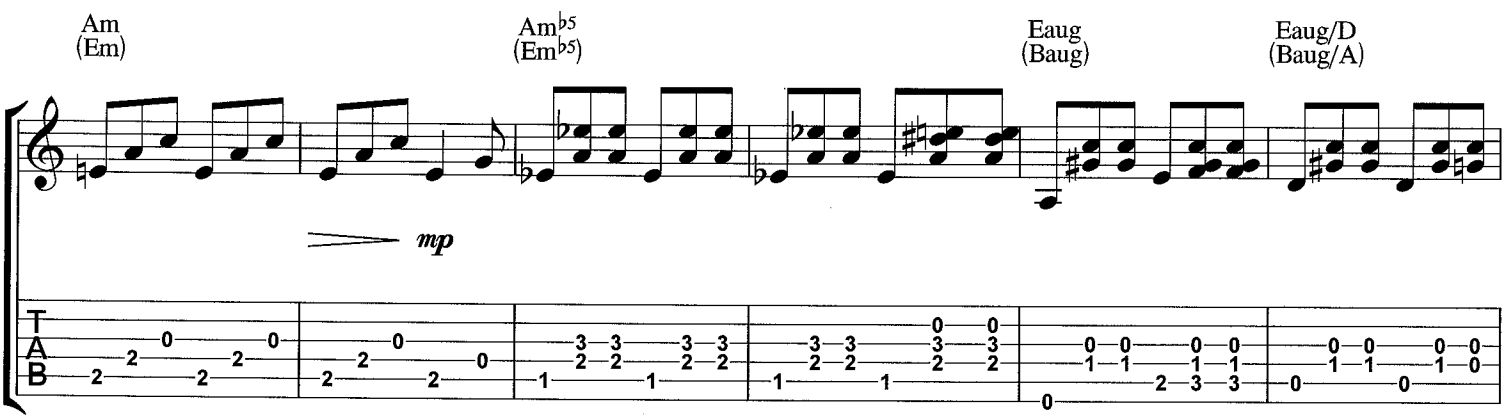
2 bar count in:

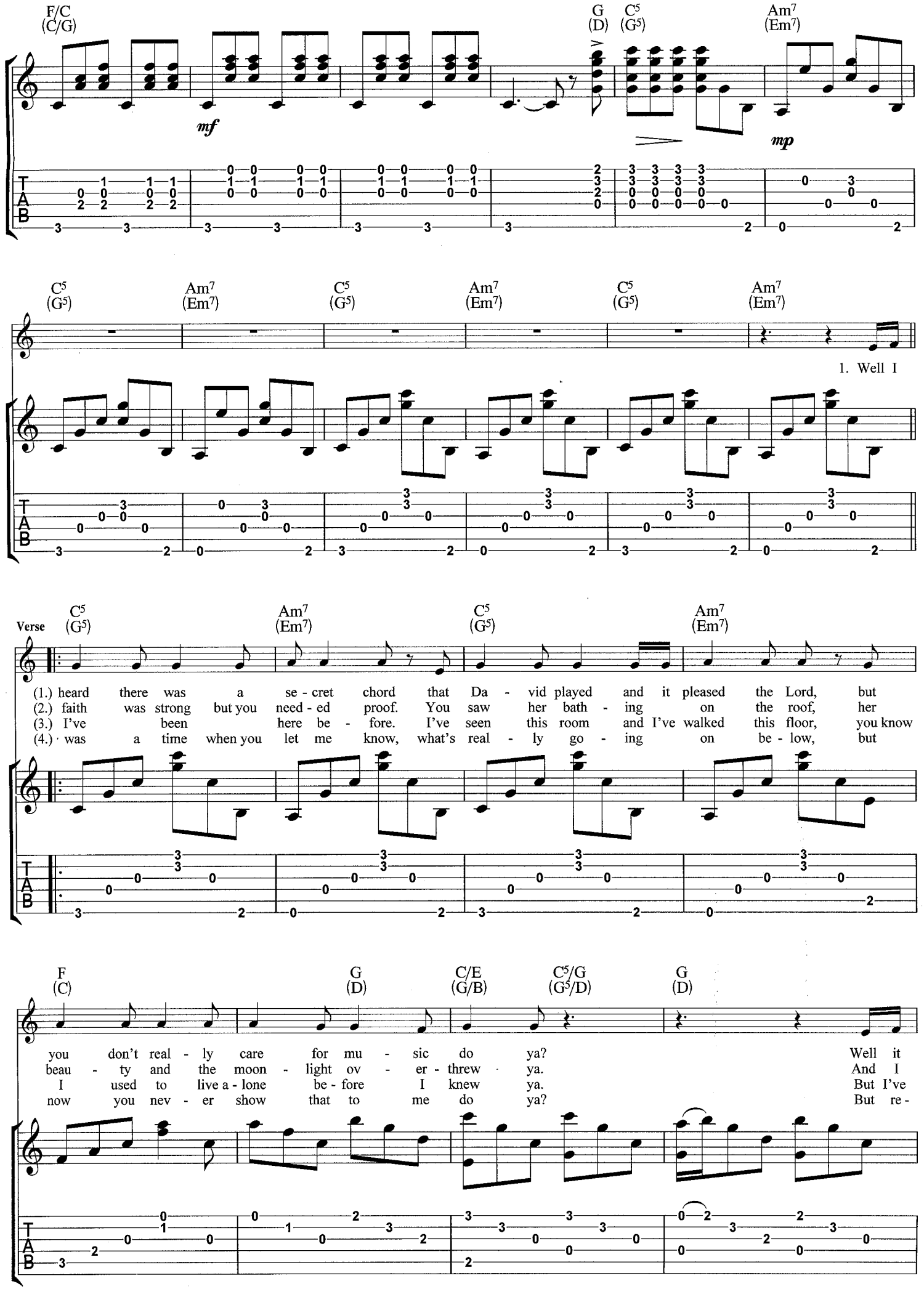
Gtr. 1 (elec.) - Capo 5th fret

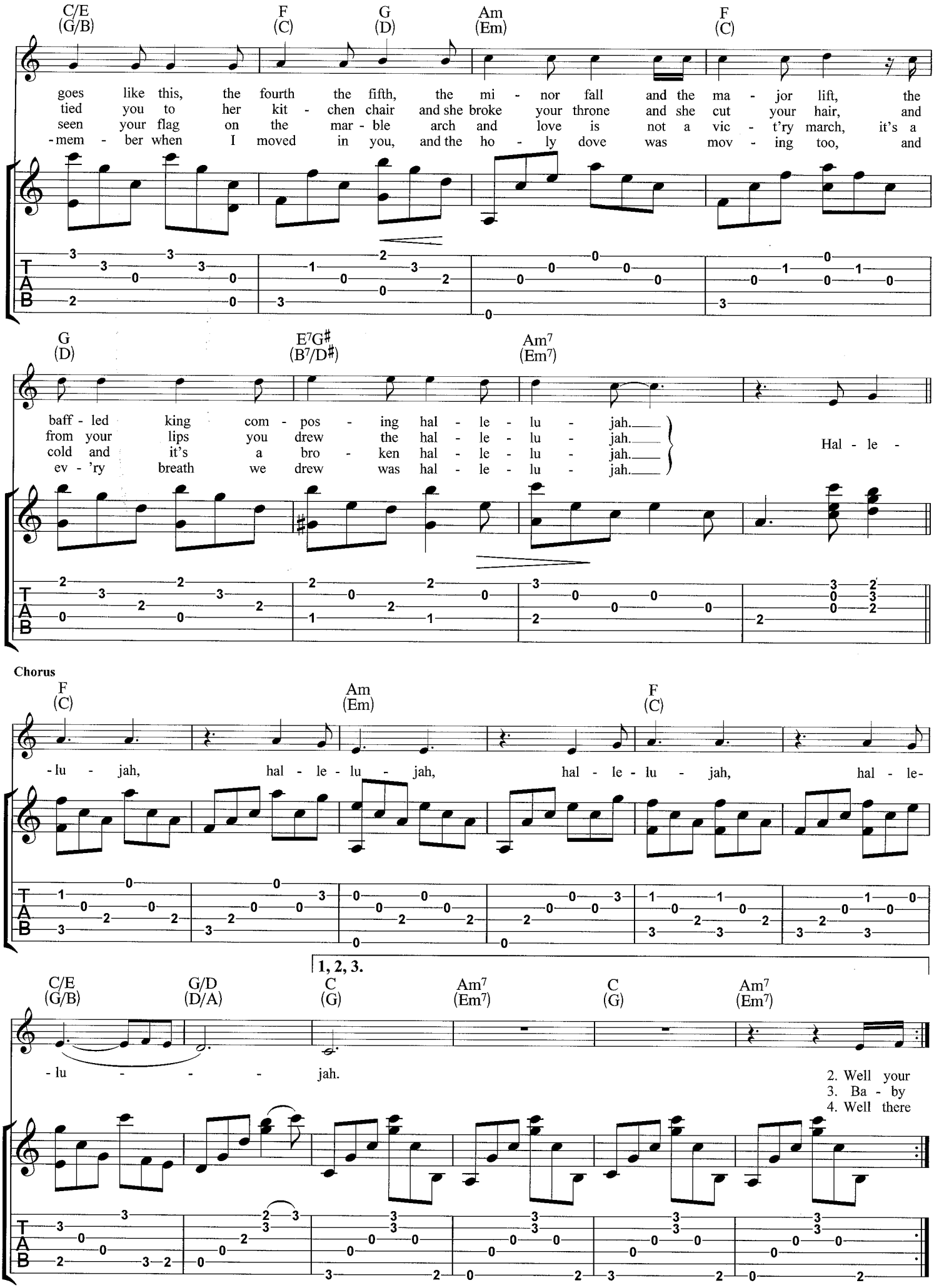


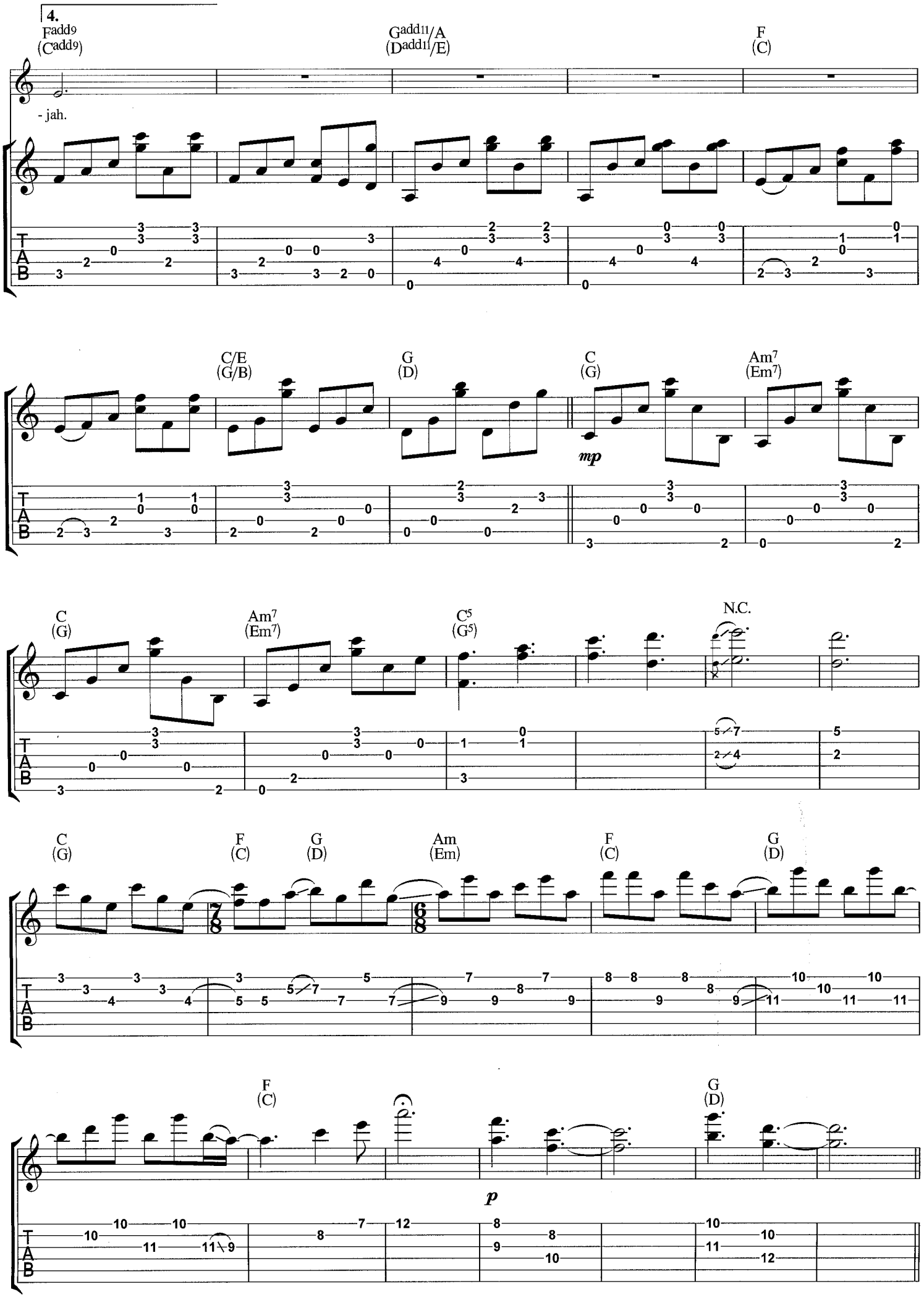


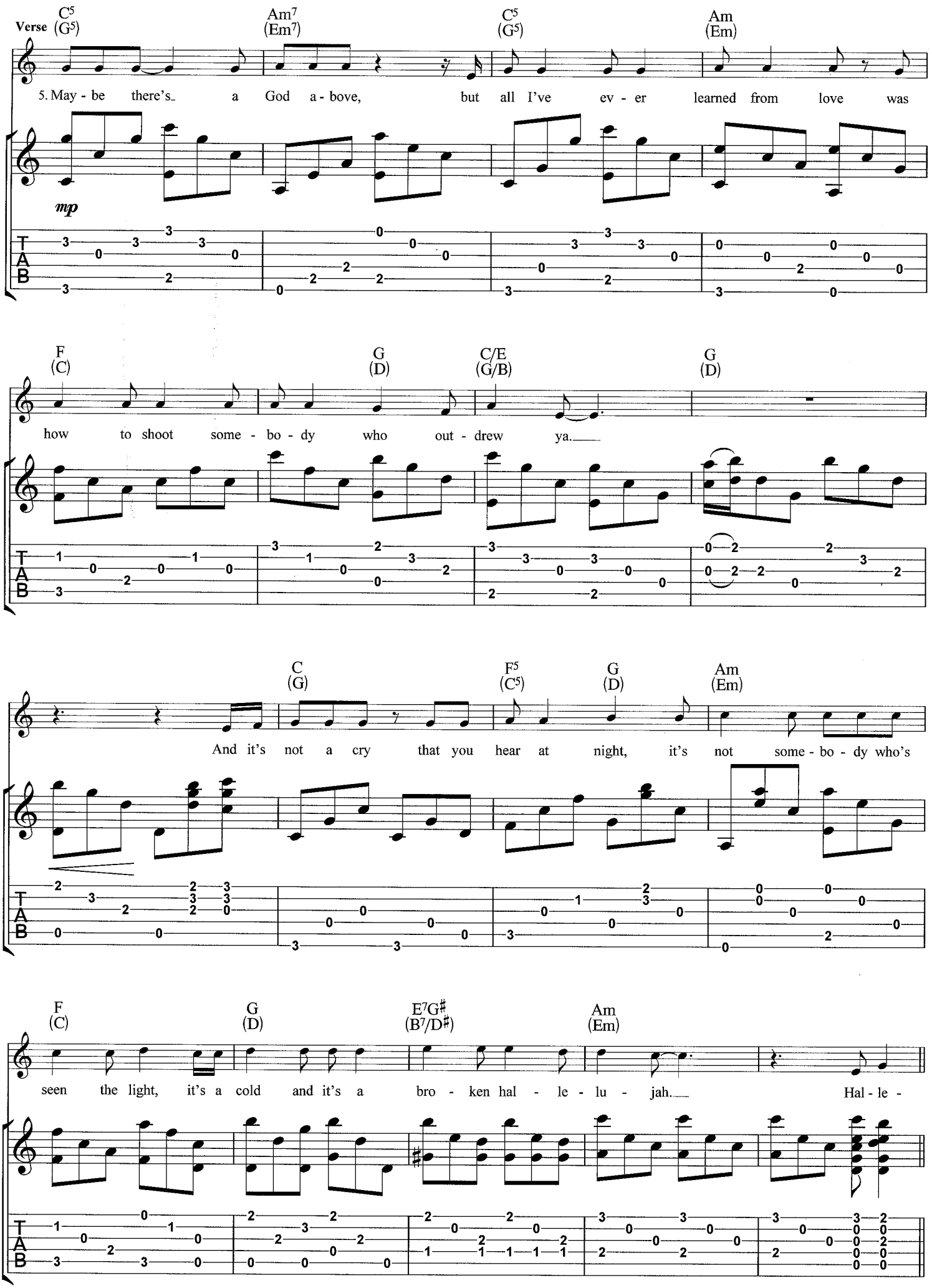
*Symbols in parentheses represent chord names with respect to capoed guitar (TAB 0 = 5th fret).
Symbols above represent actual sounding chords.




F/C (C/G)
G (D)
C5 (G5)
Am7 (Em7)
mf
mp
C5 (G5)
Am7 (Em7)
C5 (G5)
Am7 (Em7)
C5 (G5)
Am7 (Em7)
1. Well I
Verse
C5 (G5)
Am7 (Em7)
C5 (G5)
Am7 (Em7)
(1.) heard there was a se - cret chord that Da - vid played and it pleased the Lord, but
(2.) faith was strong but you need - ed proof. You saw her bath - ing on the roof, her
(3.) I've been here be - fore. I've seen this room and I've walked this floor, you know
(4.) was a time when you let me know, what's real - ly go - ing on be - low, but
F (C)
G (D)
C/E (G/B)
C5/G (G5/D)
G (D)
you don't real - ly care for mu - sic do ya? Well it
beau - ty and the moon - light ov - er - threw ya. And I
I used to live a - lone be - fore I knew ya. But I've
now you nev - er show that to me do ya? But re -


C/E (G/B)
F (C)
G (D)
Am (Em)
F (C)
goes like this, the fourth the fifth, the mi - nor fall and the ma - jor lift, the
tied you to her kit - chen chair and she broke your throne and she cut your hair, and
seen your flag on the mar - ble arch and love is not a vic - t'ry march, it's a
-mem - ber when I moved in you, and the ho - ly dove was mov - ing too, and
G (D)
E7G# (B7/D#)
Am7 (Em7)
baff - led king com - pos - ing hal - le - lu - jah.
from your lips you drew the hal - le - lu - jah.
cold and it's a bro - ken hal - le - lu - jah.
ev - 'ry breath we drew was hal - le - lu - jah.
Hal - le -
Chorus
F (C)
Am (Em)
F (C)
-lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le-
1, 2, 3.
C/E (G/B)
G/D (D/A)
C (G)
Am7 (Em7)
C (G)
Am7 (Em7)
-lu - - - jah.
2. Well your
3. Ba - by
4. Well there


4.
Fadd9
(Cadd9)
Gadd11/A
(Dadd11/E)
F
(C)
- jah.
C/E
(G/B)
G
(D)
C
(G)
mp
Am7
(Em7)
C
(G)
Am7
(Em7)
C5
(G5)
N.C.
C
(G)
F
(C)
G
(D)
Am
(Em)
F
(C)
G
(D)
F
(C)
G
(D)
p


Verse
C5 (G5)
Am7 (Em7)
C5 (G5)
Am (Em)
5. May - be there's a God a - bove, but all I've ev - er learned from love was
mp
F (C)
G (D)
C/E (G/B)
G (D)
how to shoot some - bo - dy who out - drew ya.
C (G)
F5 (C5)
G (D)
Am (Em)
And it's not a cry that you hear at night, it's not some - bo - dy who's
F (C)
G (D)
E7G# (B7/D#)
Am (Em)
seen the light, it's a cold and it's a bro - ken hal - le - lu - jah. Hal - le -

Chorus

F (C) Am (Em)

-lu - jah, hal - le - lu - jah. Hal - le -

F (C) C/E (G/B) G/D (D/A)

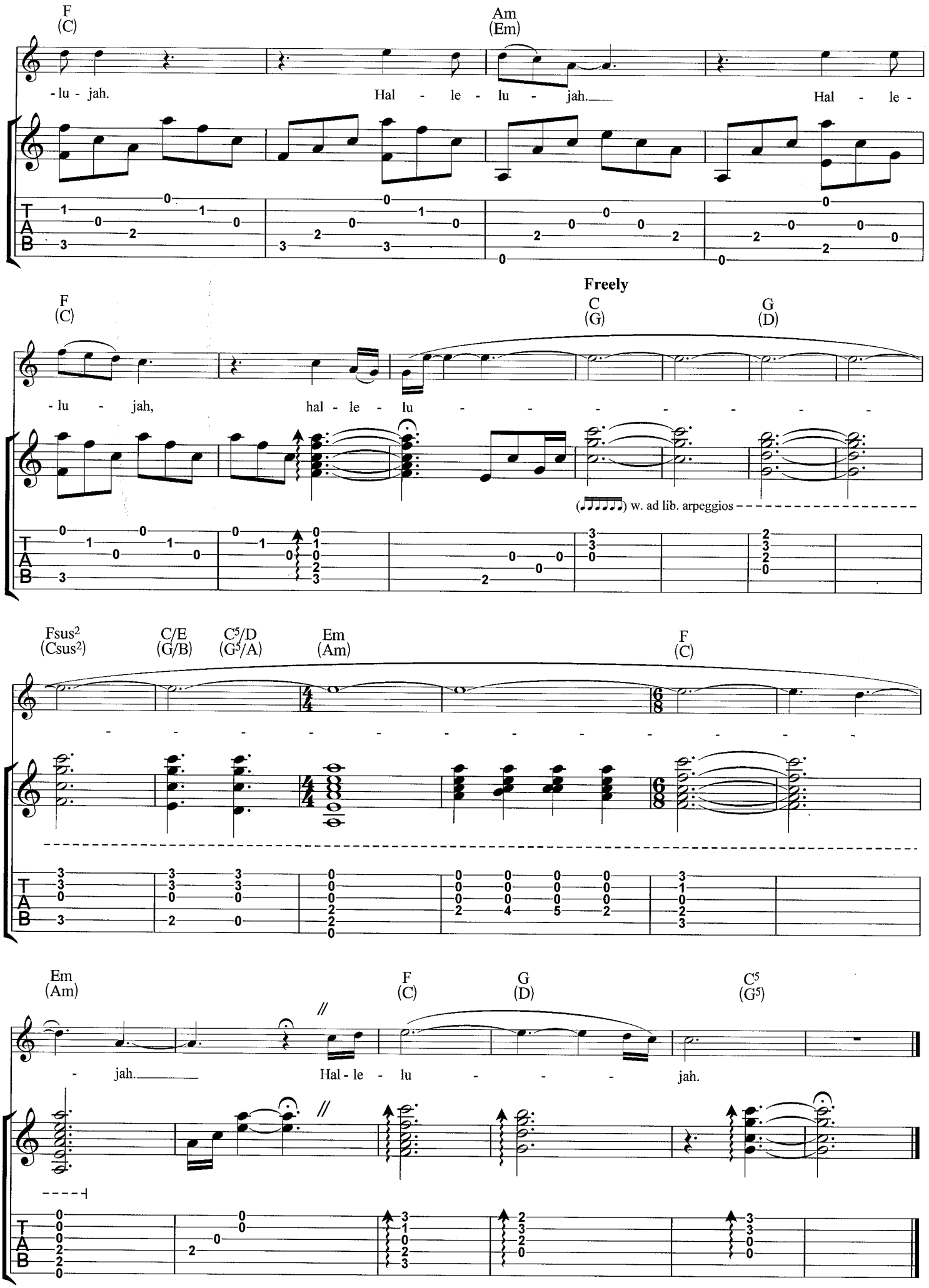
-lu - jah, hal - le - lu - - jah. Hal - le -

F (C) Am7 (Em7) F (C)

-lu - jah, hal - le - lu - jah. Hal - le -

Am7 (Em7) G (D)

-lu - jah, hal - le - lu, hal - le -


F
(C)
Am
(Em)
-lu - jah.
Hal - le - lu - jah.
Hal - le -
Freely
F
(C)
C
(G)
G
(D)
- lu - jah,
hal - le - lu
(𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) w. ad lib. arpeggios
Fsus2
(Csus2)
C/E
(G/B)
C5/D
(G5/A)
Em
(Am)
F
(C)
Em
(Am)
F
(C)
G
(D)
C5
(G5)
- jah.
Hal - le - lu
jah.
T
A
B

lover, you should've come over

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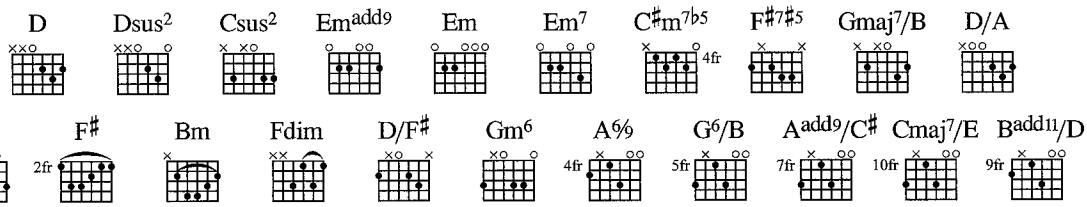
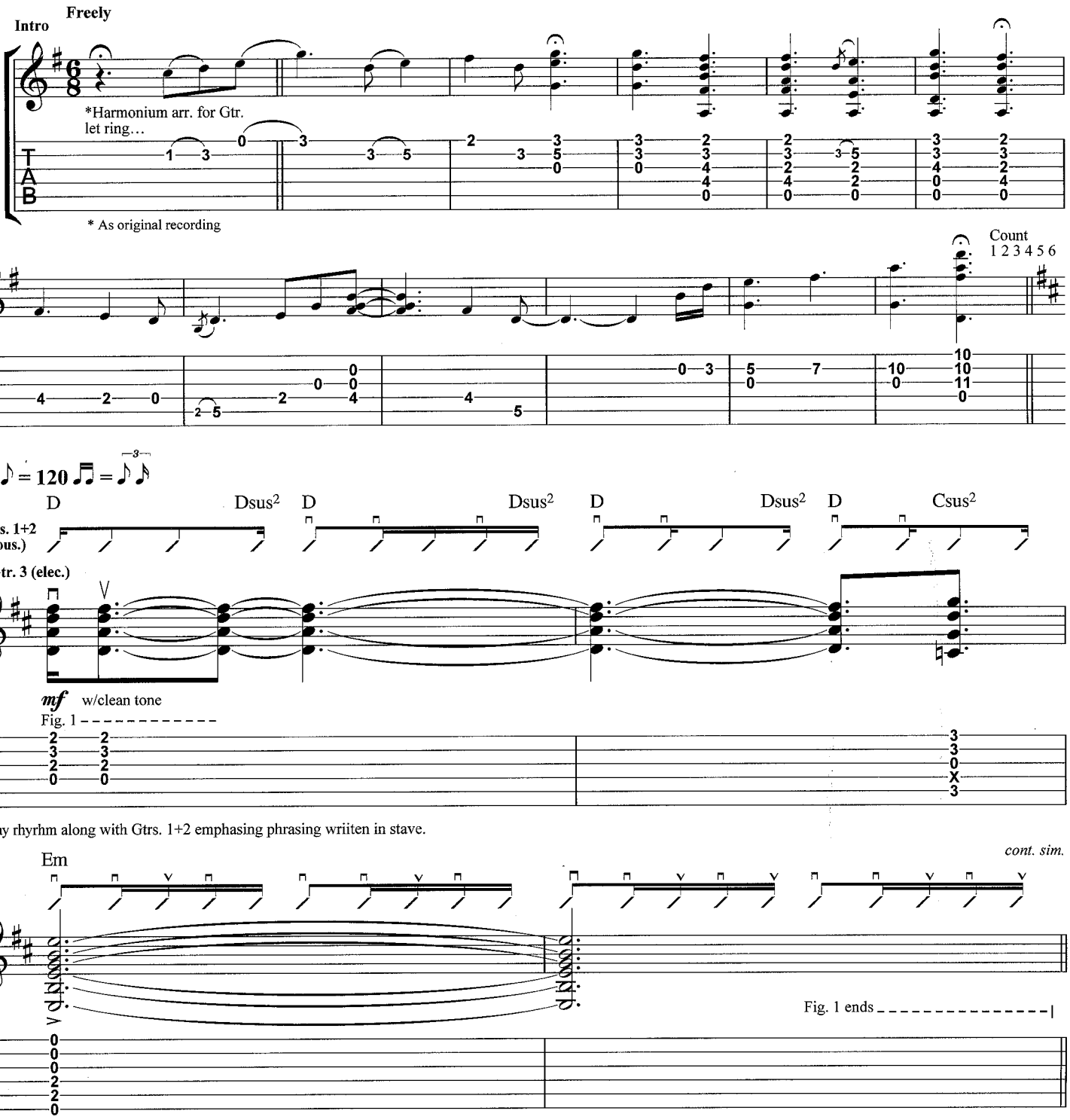




Verse

𝄋 D Dsus2 D Dsus2 D Dsus2 D Csus2 Em

1. Look - ing out the door, I see the rain fall up - on the fu - neral mourn - ers.
(2.) bro - ken down and hun - gry for your love with no way to feed it.
3. Lone - ly is the room, the bed is made, the op - en win - dow lets the rain in.

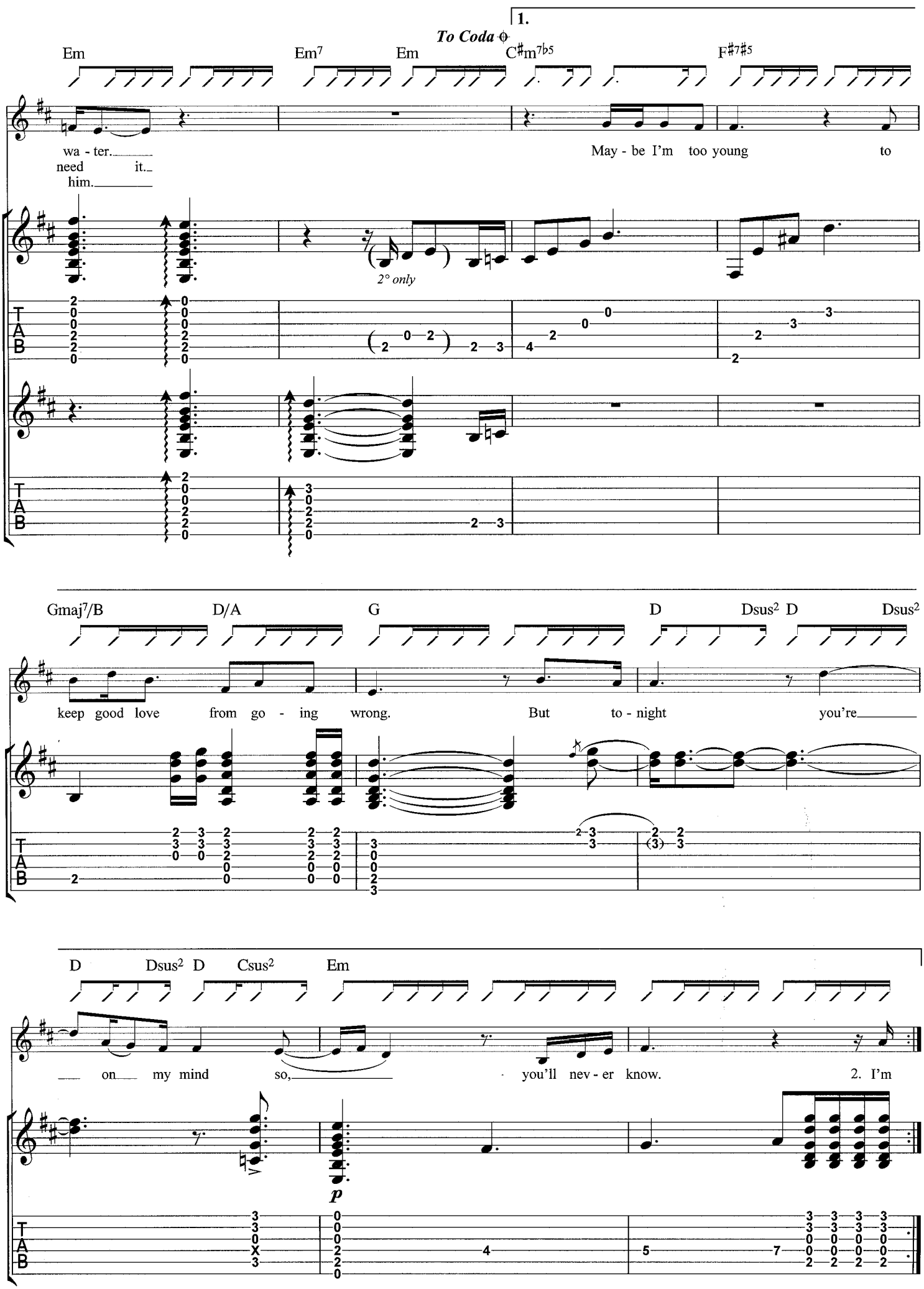
Gtr. 3 (2°)

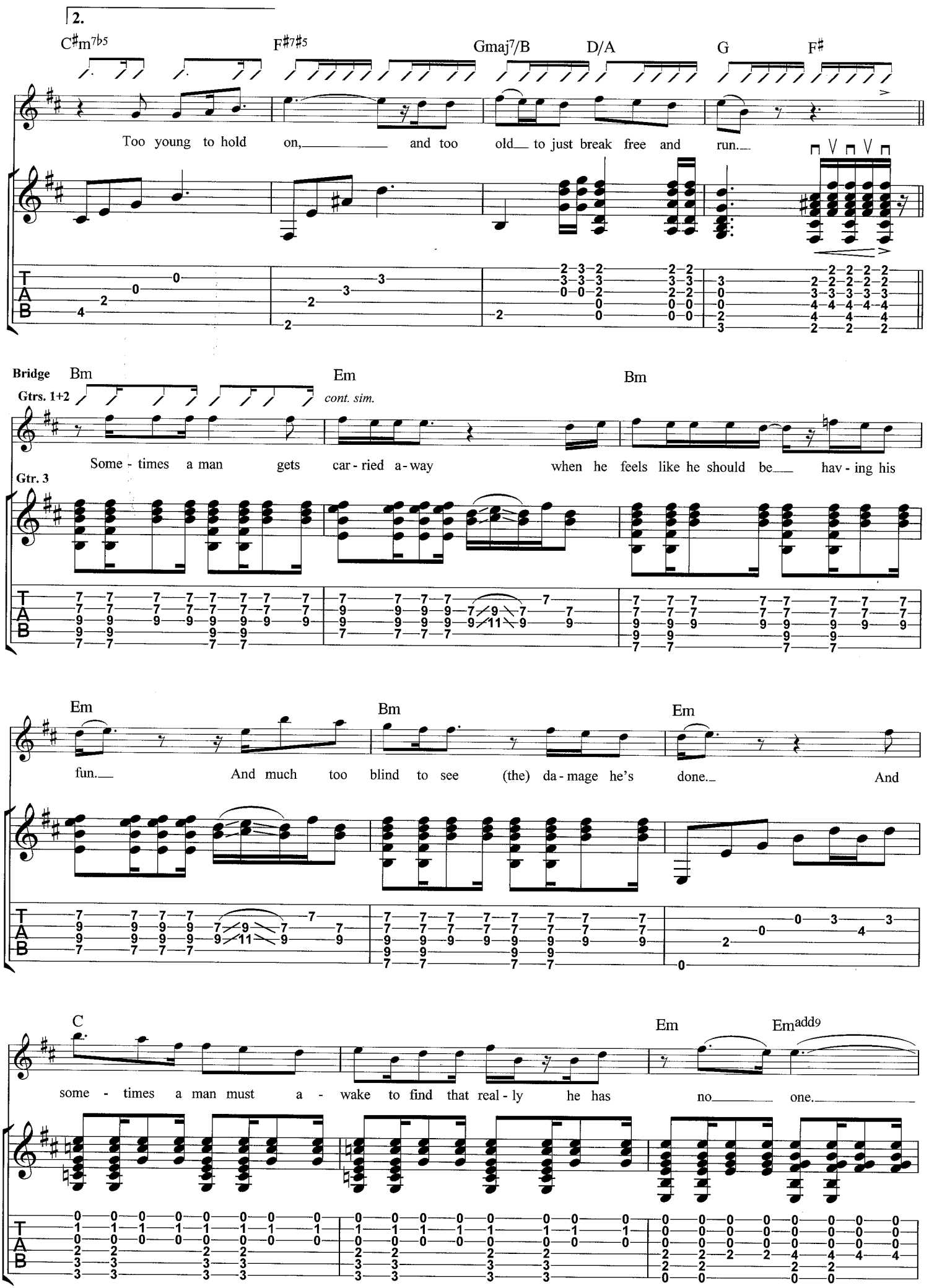
1° Gtr. 3 w/Fig. 1 (x2)

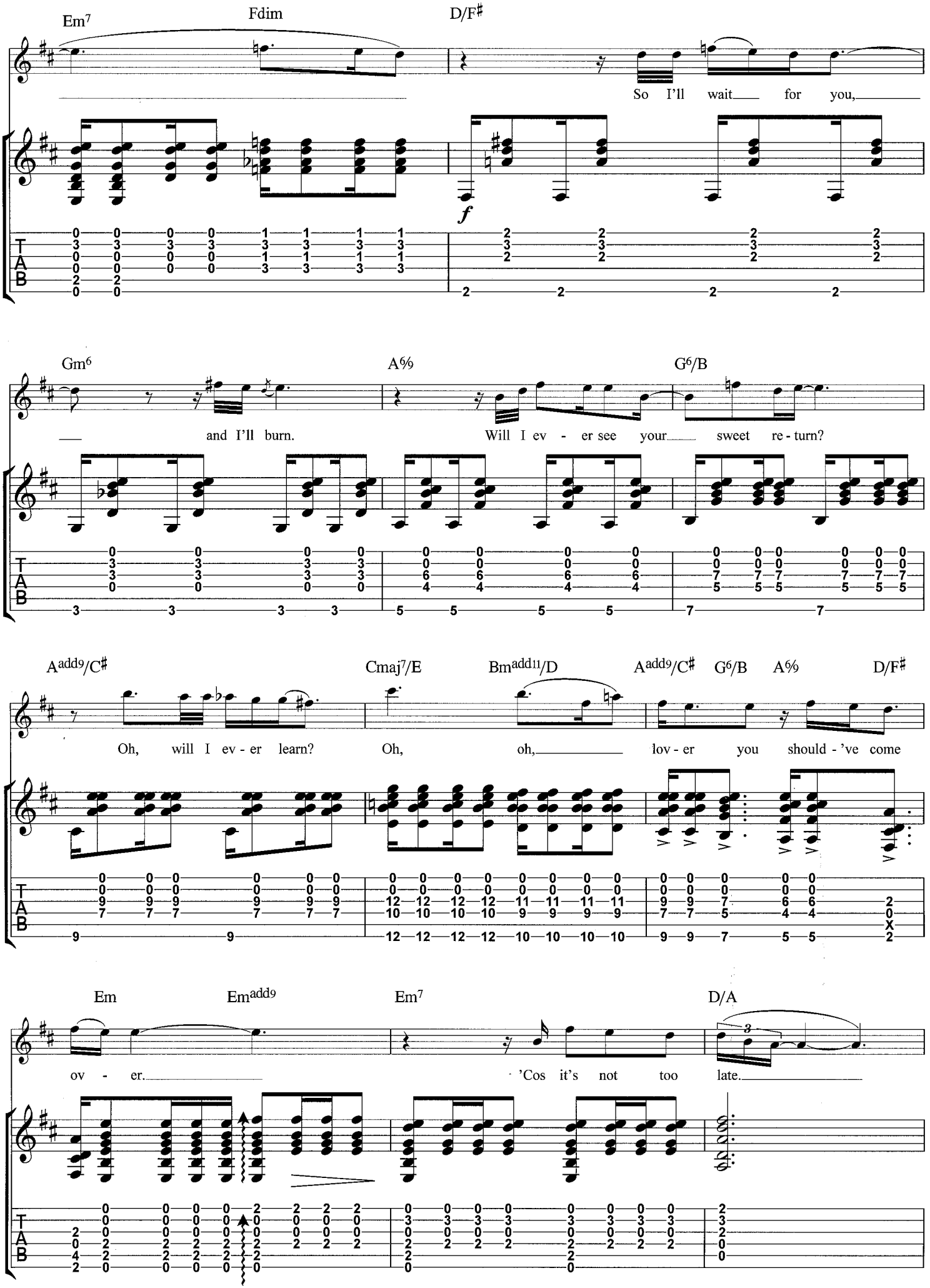
Gtr. 3 (3°)

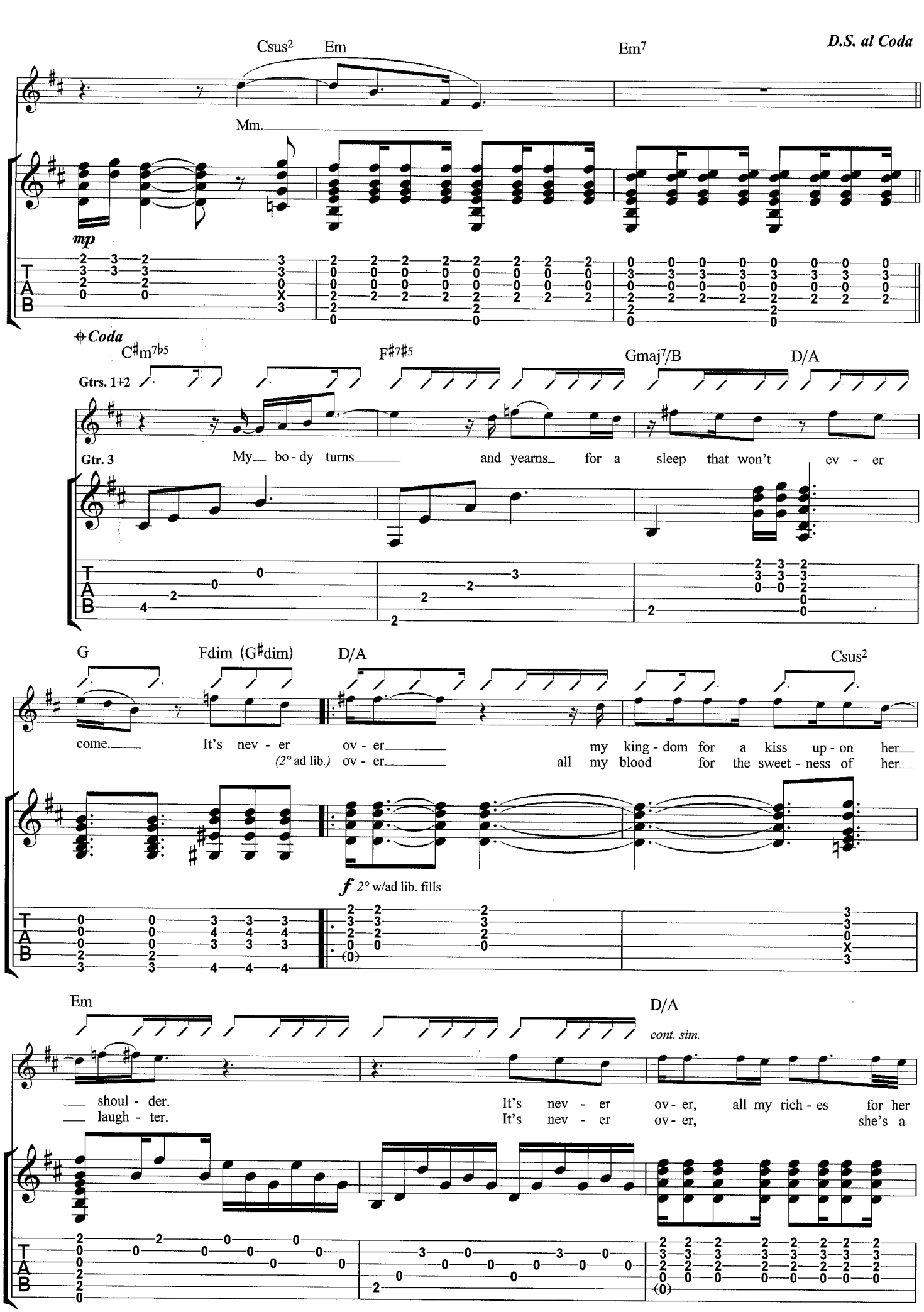
Em7 Em Dsus2 D Dsus2 D Dsus2 D Dsus2 D Csus2

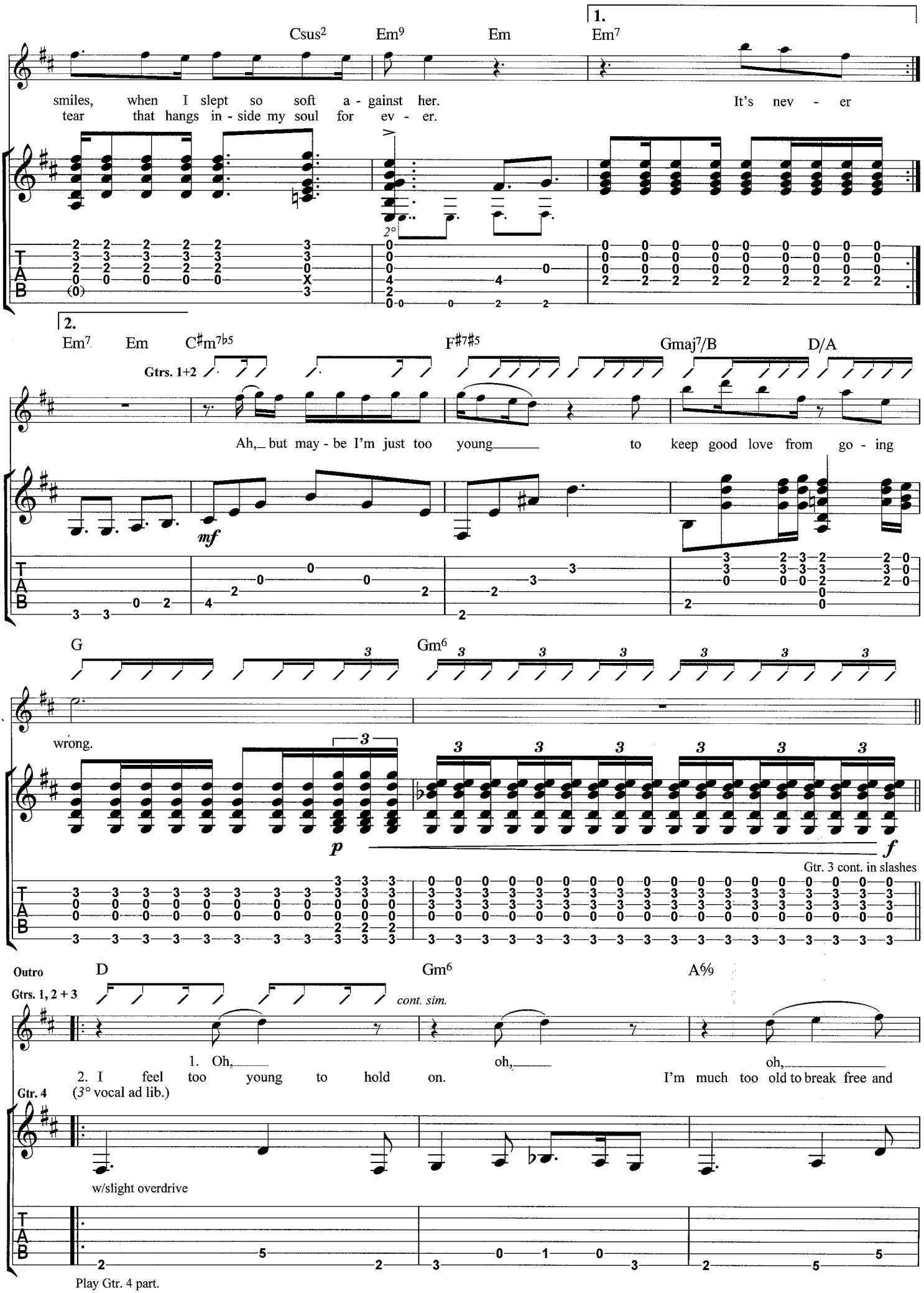
Where Pa - rad - ing in a wake of sad re - la-tions as their shoes fill up with
are you to - night, child you know how much I
Burn - ing in the cor - ner, is the on - ly one who dreams he had you with

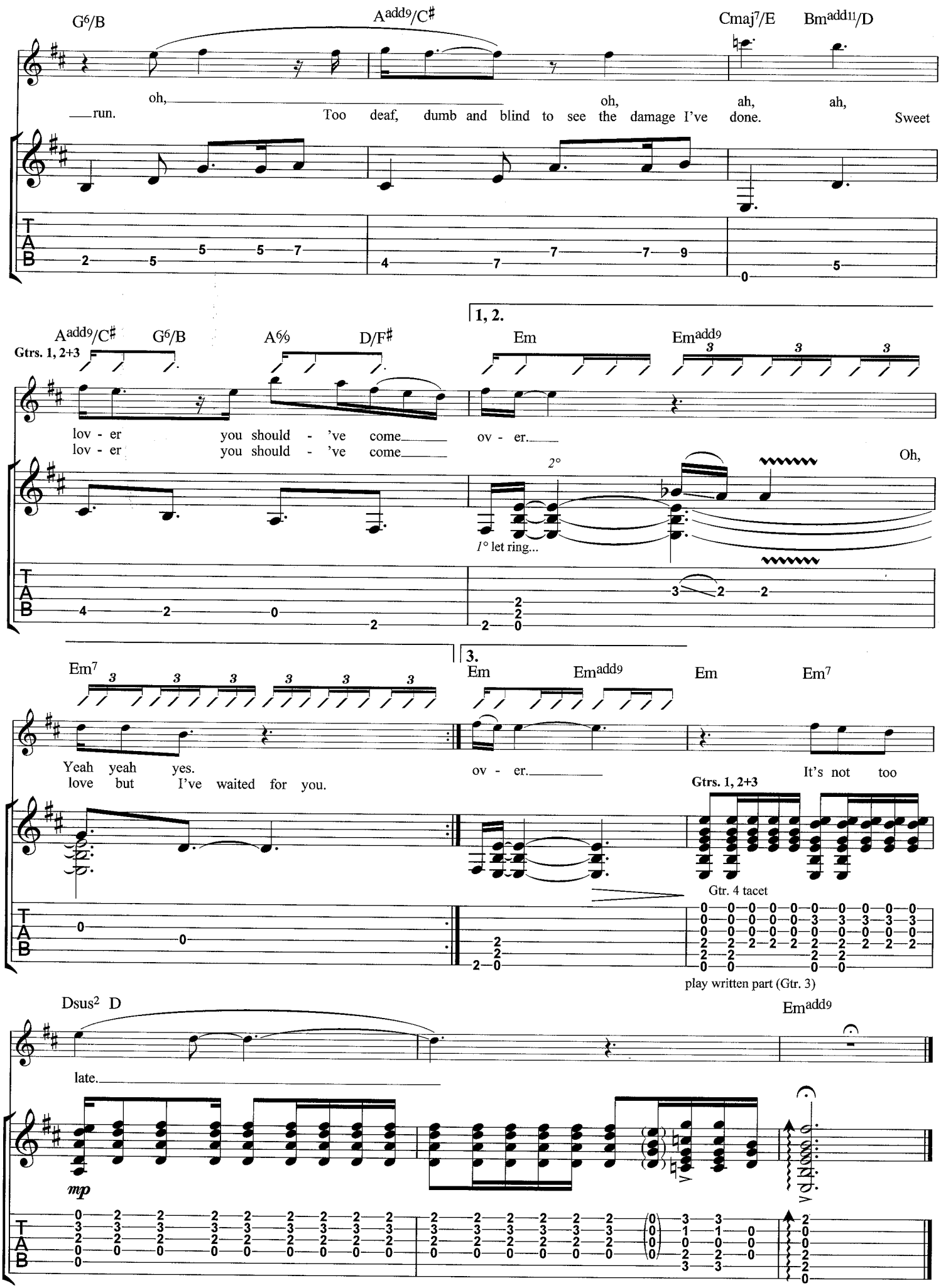

1.
To Coda
Em
Em7
Em
C♯m7♭5
F♯7♯5
wa - ter.
need it.
him.
May - be I'm too young to
2° only
Gmaj7/B
D/A
G
D
Dsus2
D
Dsus2
keep good love from go - ing wrong.
But to - night you're
D
Dsus2
D
Csus2
Em
on my mind so,
you'll nev - er know.
2. I'm
p


2.
C♯m7♭5
F♯7♯5
Gmaj7/B
D/A
G
F♯
Too young to hold on, and too old to just break free and run.
Bridge
Gtrs. 1+2
Bm
Em
Bm
cont. sim.
Some - times a man gets car - ried a - way when he feels like he should be hav - ing his
Gtr. 3
Em
Bm
Em
fun. And much too blind to see (the) da - mage he's done. And
C
Em
Emadd9
some - times a man must a - wake to find that real - ly he has no one.
T
A
B


Em7
Fdim
D/F♯
So I'll wait for you,
f
Gm6
A%
G6/B
and I'll burn.
Will I ev - er see your sweet re - turn?
Aadd9/C♯
Cmaj7/E
Bmadd11/D
Aadd9/C♯
G6/B
A%
D/F♯
Oh, will I ev - er learn?
Oh, oh, lov - er you should - 've come
Em
Emadd9
Em7
D/A
ov - er.
'Cos it's not too late.


D.S. al Coda
Csus2
Em
Em7
Mm.
mp
Coda
C♯m7♭5
F♯7♯5
Gmaj7/B
D/A
Gtrs. 1+2
Gtr. 3
My bo - dy turns and yearns for a sleep that won't ev - er
G
Fdim (G♯dim)
D/A
Csus2
come. It's nev - er ov - er my king - dom for a kiss up - on her
(2° ad lib.) ov - er all my blood for the sweet - ness of her
f 2° w/ad lib. fills
Em
D/A
cont. sim.
shoul - der. It's nev - er ov - er, all my rich - es for her
laugh - ter. It's nev - er ov - er, she's a


1.
Csus2
Em9
Em
Em7
smiles, when I slept so soft a - gainst her.
tear that hangs in - side my soul for ev - er.
It's nev - er
2.
Em7
Em
C♯m7♭5
F♯7♯5
Gmaj7/B
D/A
Gtrs. 1+2
Ah,_ but may - be I'm just too young_____ to keep good love from go - ing
mf
G
Gm6
wrong.
p
f
Gtr. 3 cont. in slashes
Outro
Gtrs. 1, 2 + 3
D
Gm6
A♭
cont. sim.
1. Oh,_____ oh,_____ oh,_____
2. I feel too young to hold on. I'm much too old to break free and
Gtr. 4
(3° vocal ad lib.)
w/slight overdrive
Play Gtr. 4 part.


G6/B
Aadd9/C♯
Cmaj7/E
Bmadd11/D
oh,
run.
Too deaf, dumb and blind to see the damage I've done.
oh,
ah,
ah,
Sweet
1, 2.
Aadd9/C♯
G6/B
A6/9
D/F♯
Em
Emadd9
Gtrs. 1, 2+3
lov - er
you should - 've come
ov - er.
lov - er
you should - 've come
Oh,
2°
1° let ring...
Em7
3.
Em
Emadd9
Em
Em7
Yeah yeah yes.
love but I've waited for you.
ov - er.
It's not too
Gtrs. 1, 2+3
Gtr. 4 tacet
play written part (Gtr. 3)
Dsus2
D
Emadd9
late.
mp

corpus christi carol

Words & Music by Benjamin Britten

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Gtr. 1	
6 = D	3 = G
5 = G	2 = A
4 = D	1 = D

Capo 7th Fret

Freely (♩. = 52)

1 bar count in.

Intro N.C.

Ooh. Ooh.

Gtr. 1 (elec.) Capo 7th fret

let ring throughout
w/fingers + clean tone

Play Gtr. 1 part throughout (tracked here with acoustic gtr.)

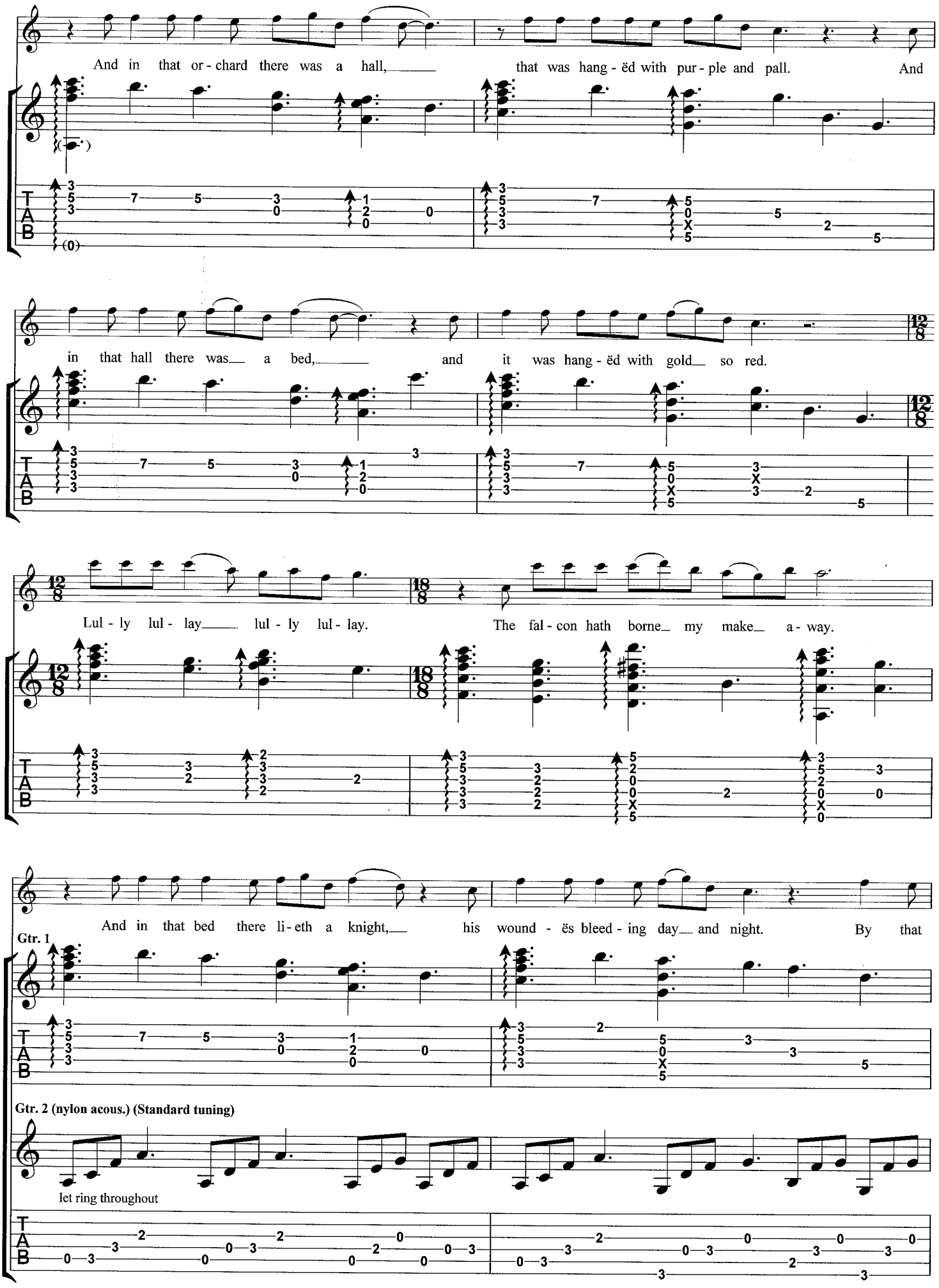
Verse

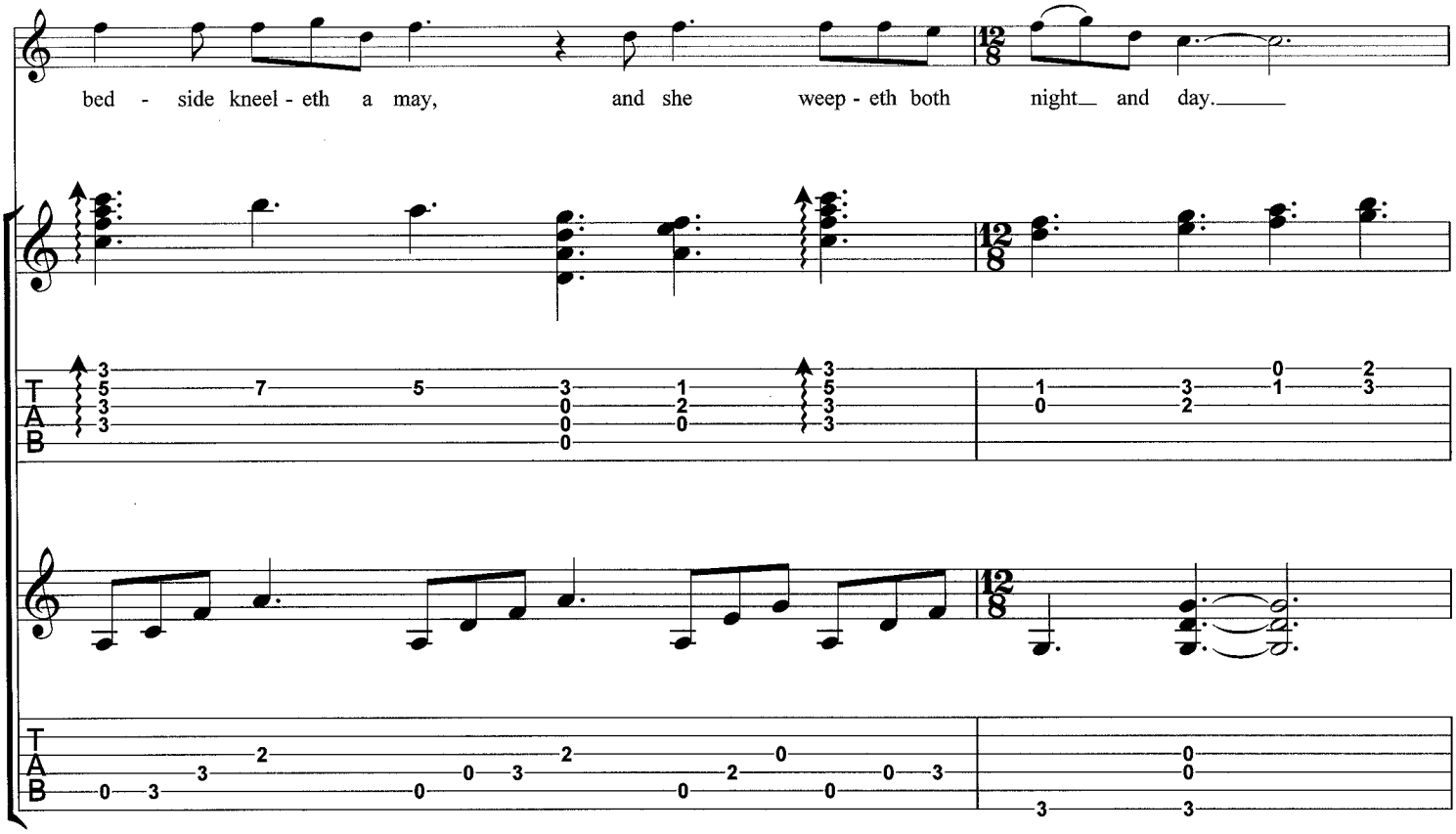
Slightly slower

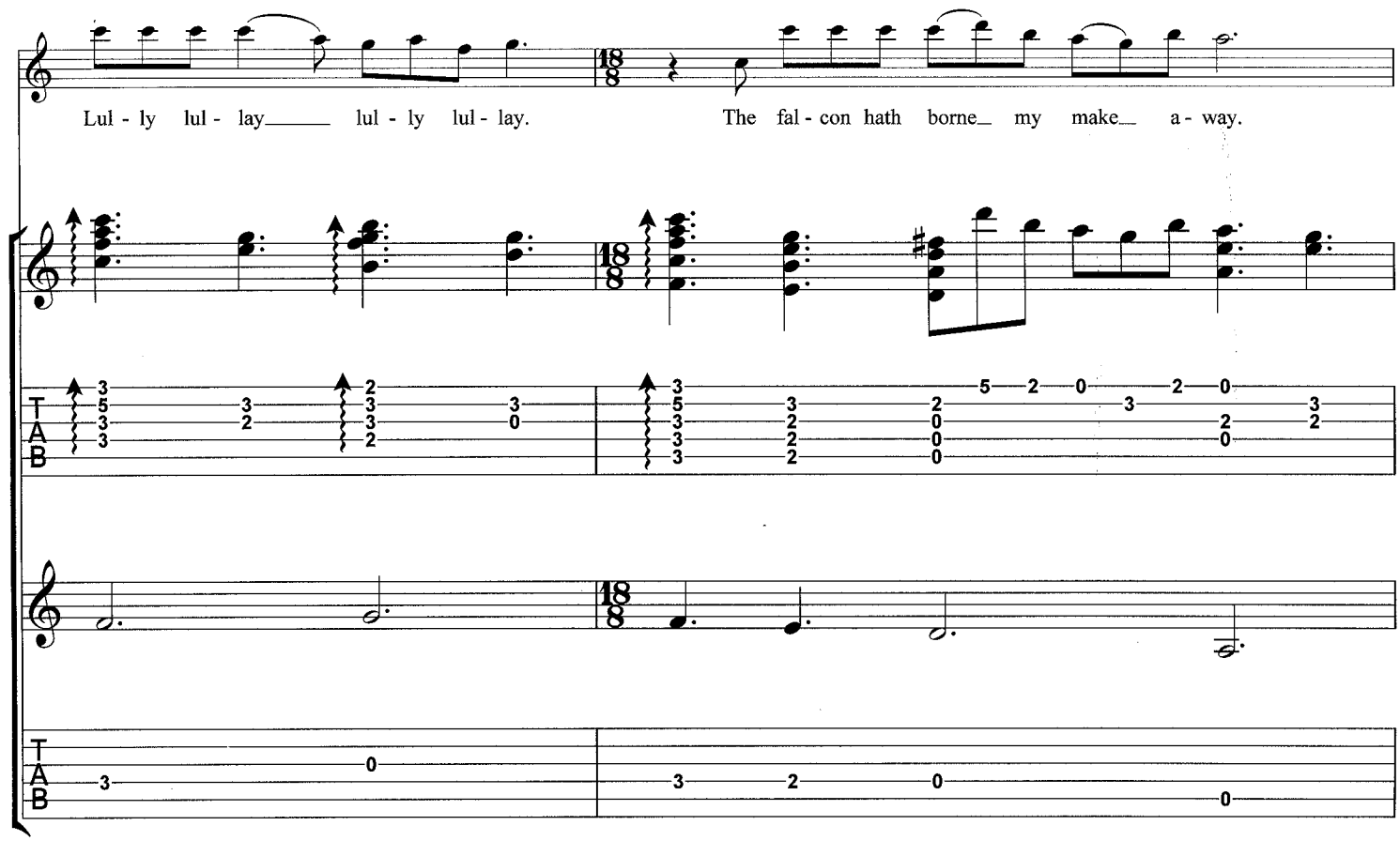
† He bare him up, he bare him down, he bare him in - to an or - chard brown.

† Original Benjamin Britten text.

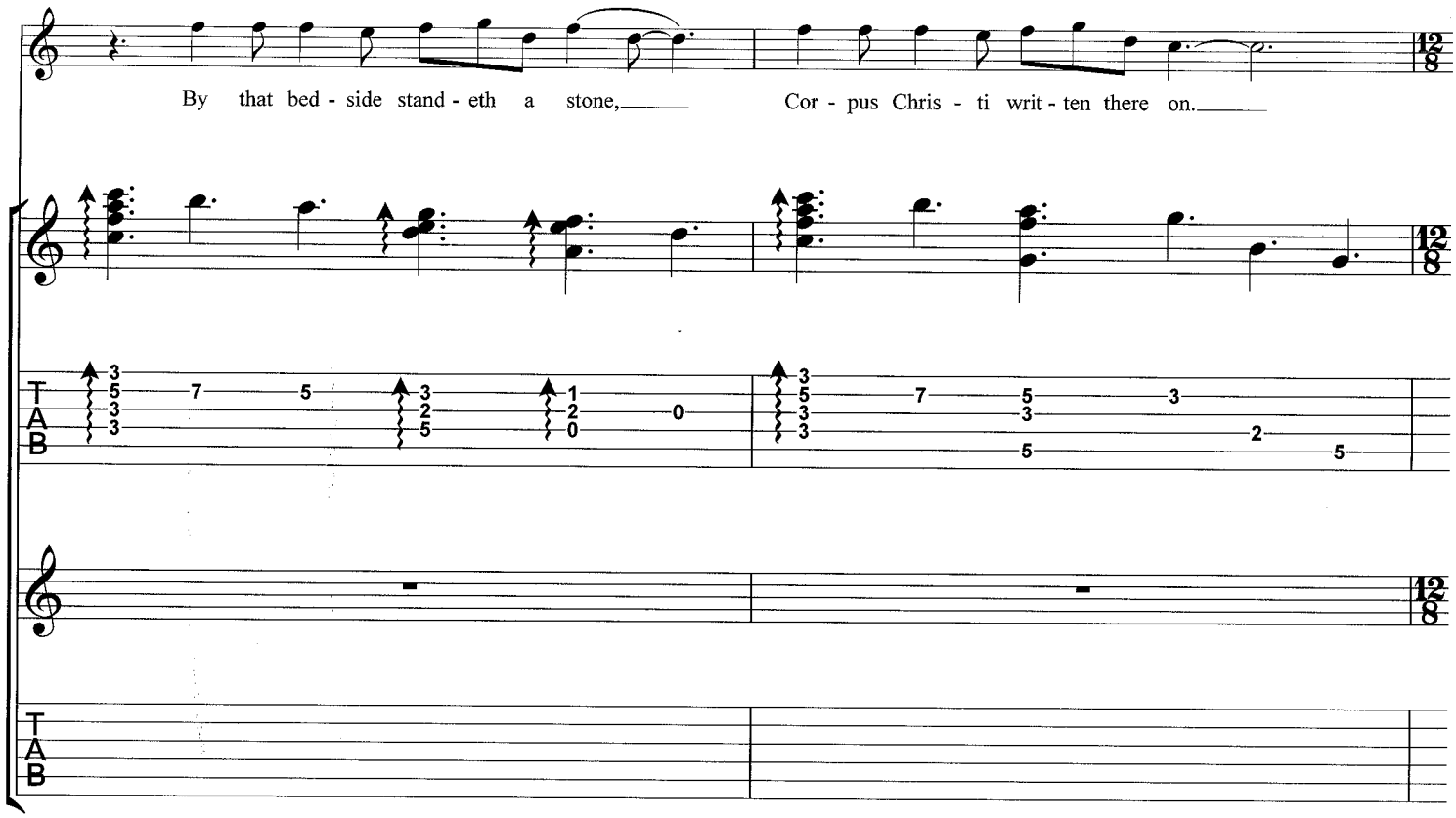
Lu - ly lul - lay lul - ly lul - lay. The fal - con hath borne my make a - way.

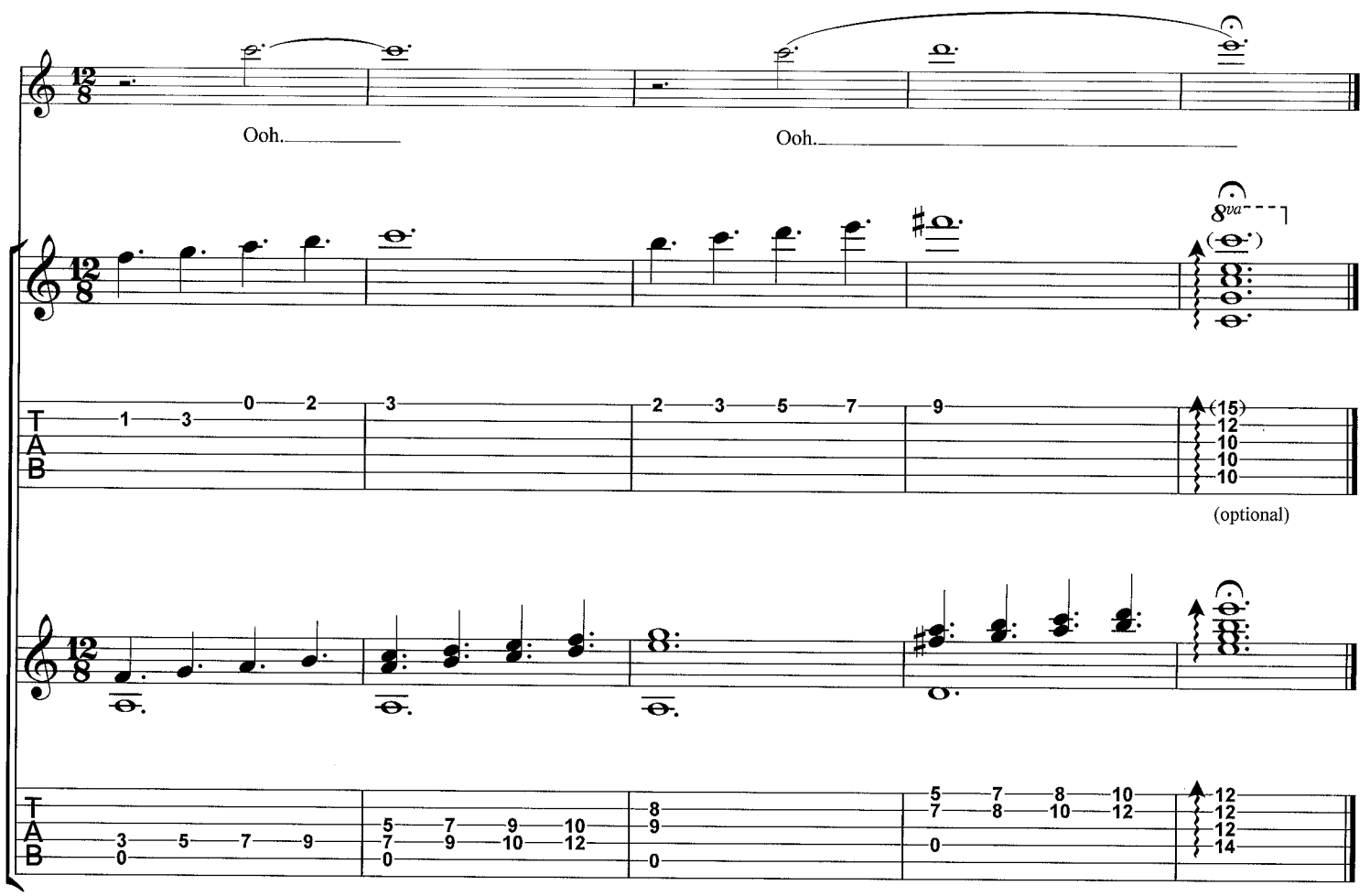

And in that or - chard there was a hall, that was hang - ëd with pur - ple and pall. And
in that hall there was a bed, and it was hang - ëd with gold so red.
Lul - ly lul - lay lul - ly lul - lay. The fal - con hath borne my make a - way.
And in that bed there li - eth a knight, his wound - ës bleed - ing day and night. By that
Gtr. 1
Gtr. 2 (nylon acous.) (Standard tuning)
let ring throughout
T
A
B


bed - side kneel - eth a may, and she weep - eth both night and day.


Lul - ly lul - lay lul - ly lul - lay. The fal - con hath borne my make a - way.

Slightly slower





eternal life

Words & Music by Jeff Buckley

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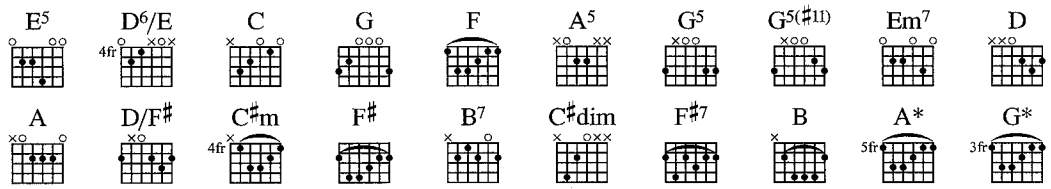


Intro

♩ = 96

Gtr. 1 (elec.)

2 bar count in:

N.C.

cont. sim.

p let ring...
w/clean tone

play Gtr. 1 part

1, 2, 3.

4.

f

Gtr. 1

E5

D6/E

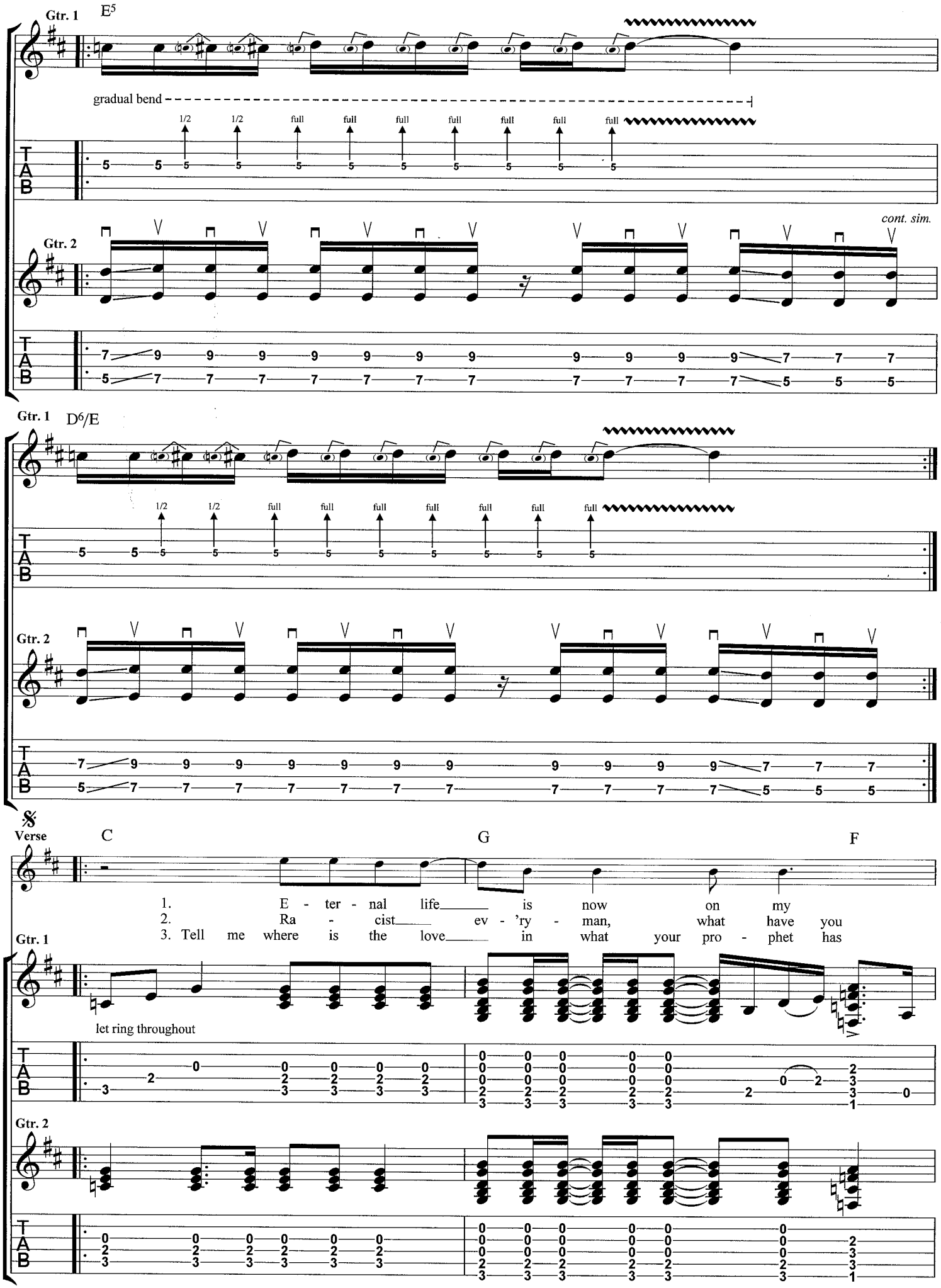
f w/dist.

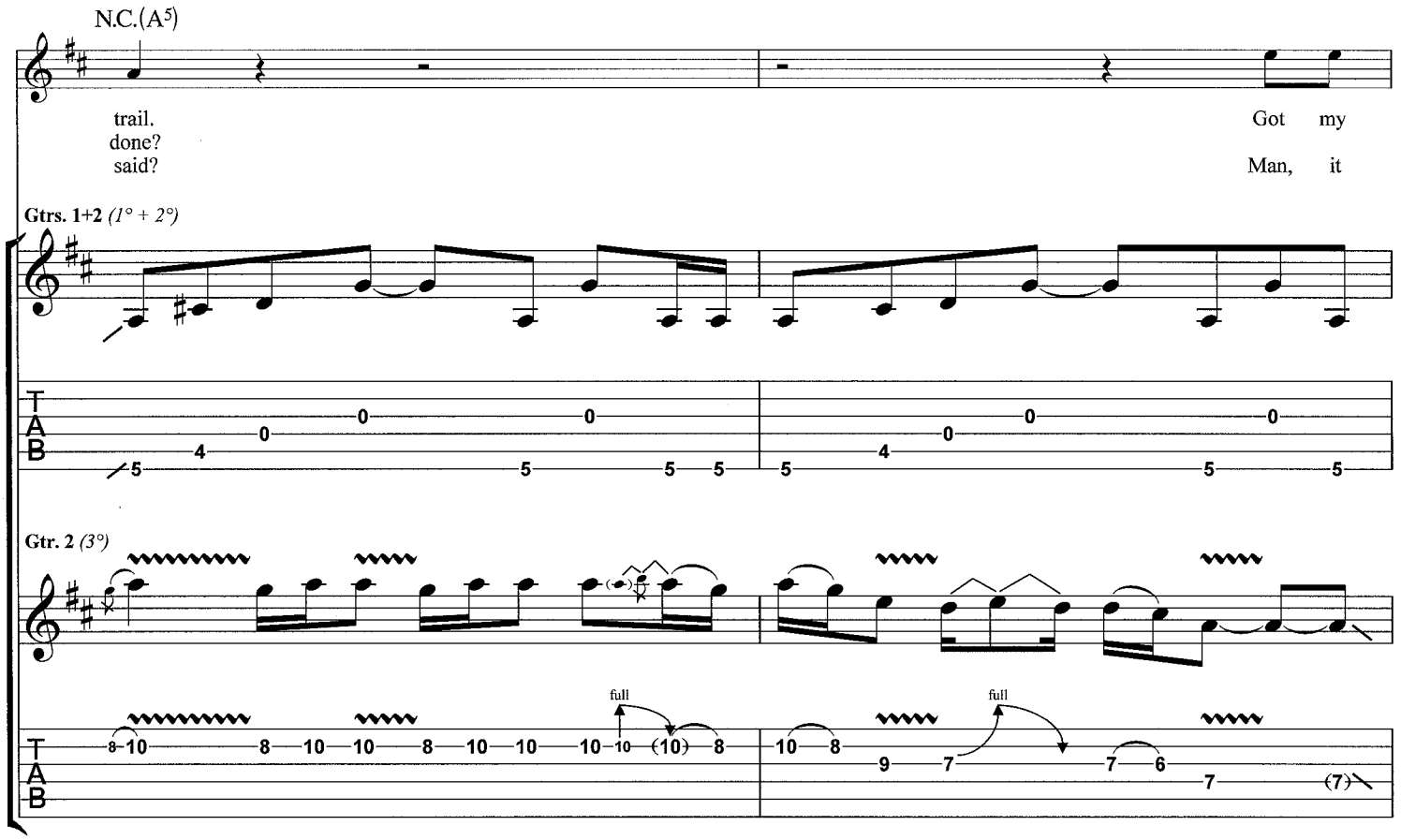
Gtr. 2 (elec.)

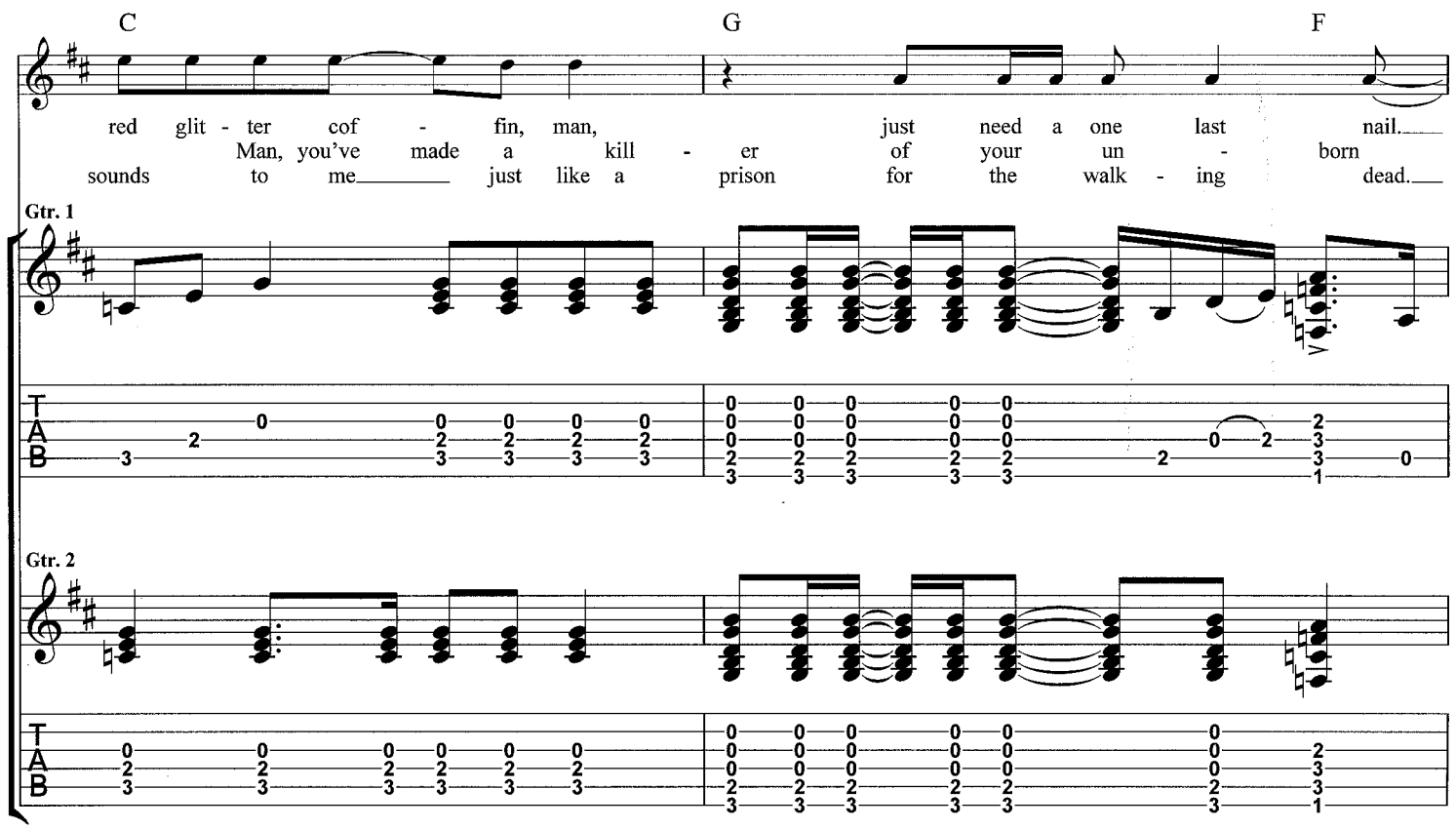
E5

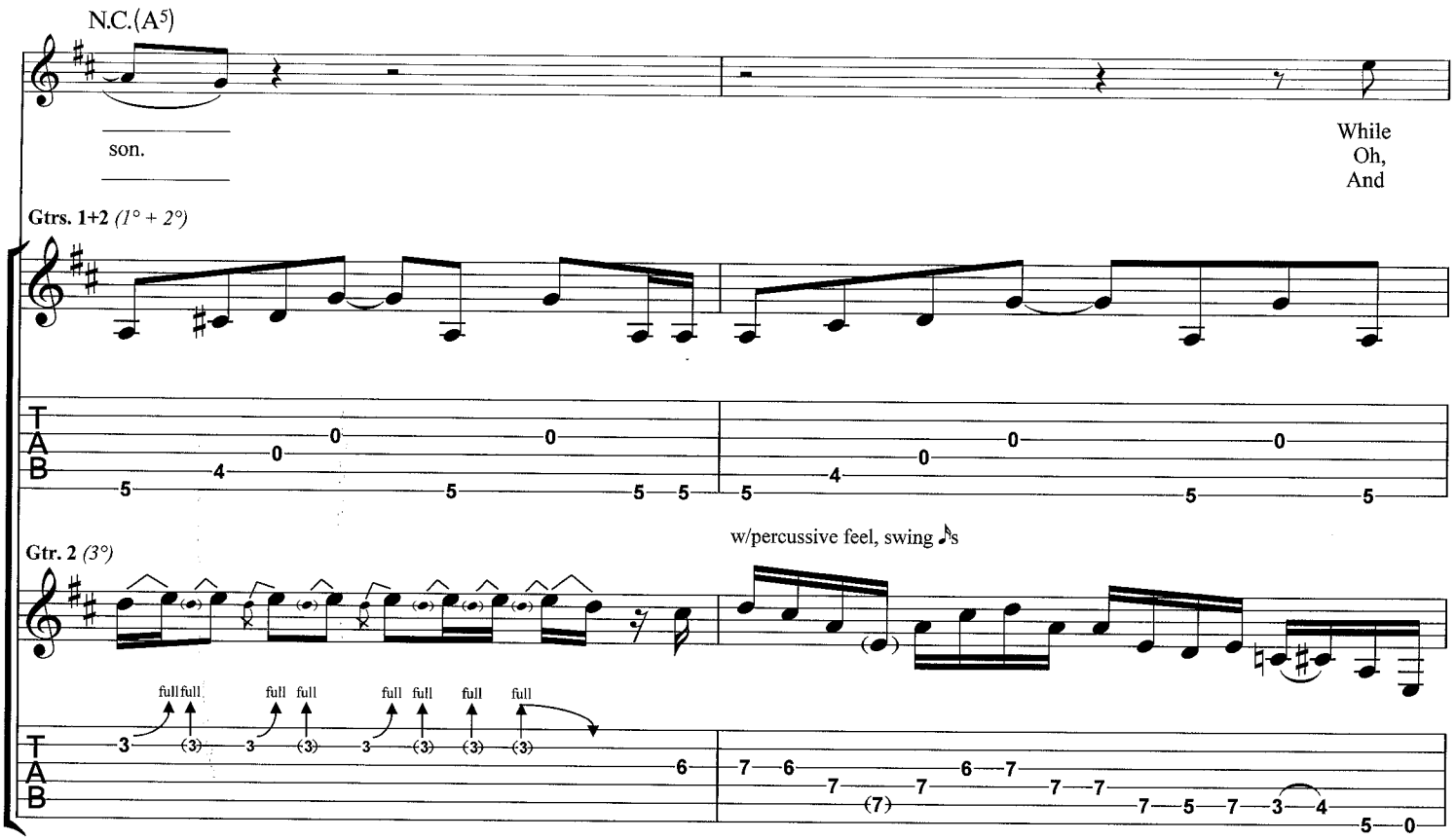
f w/dist.

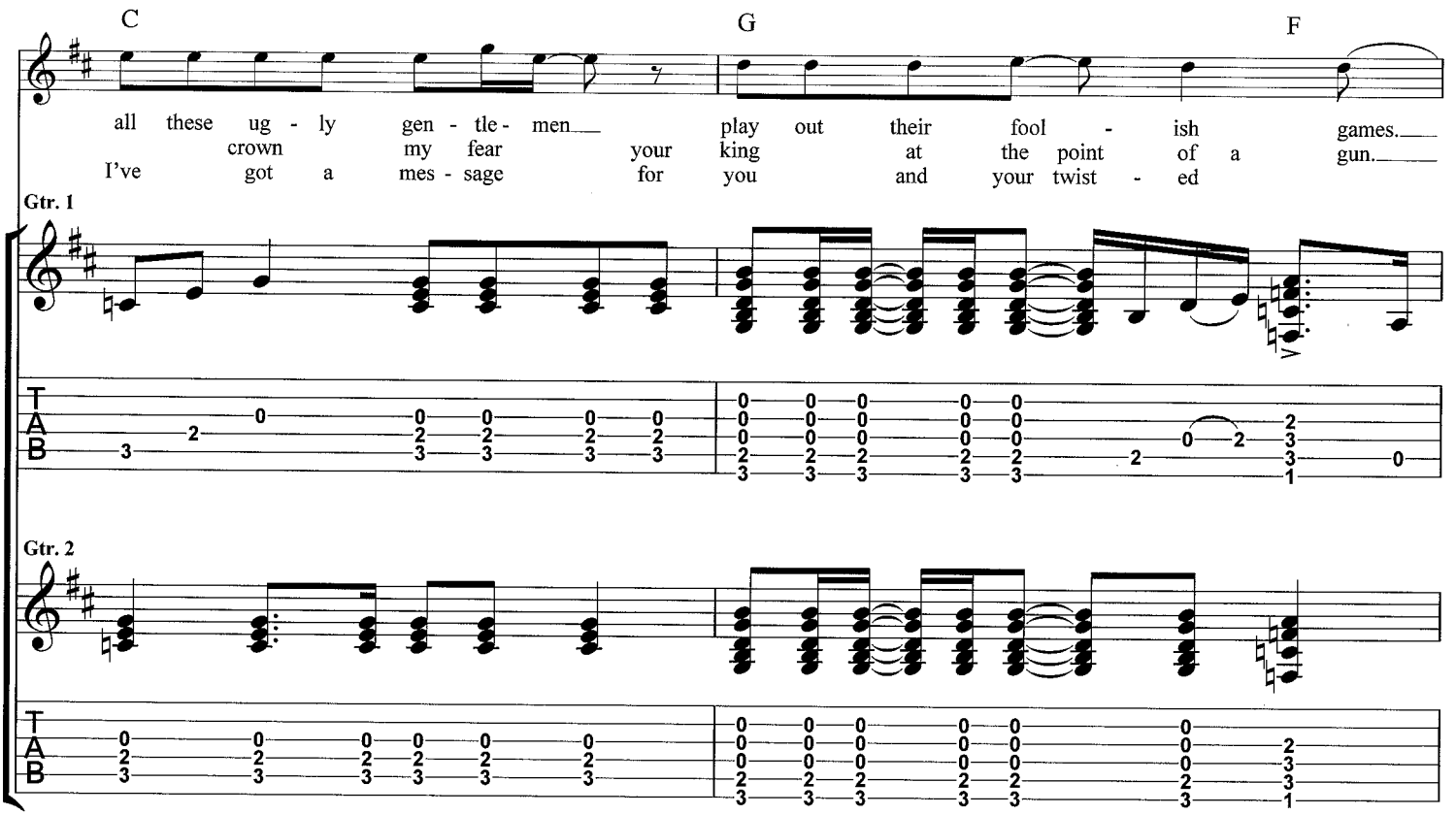
full

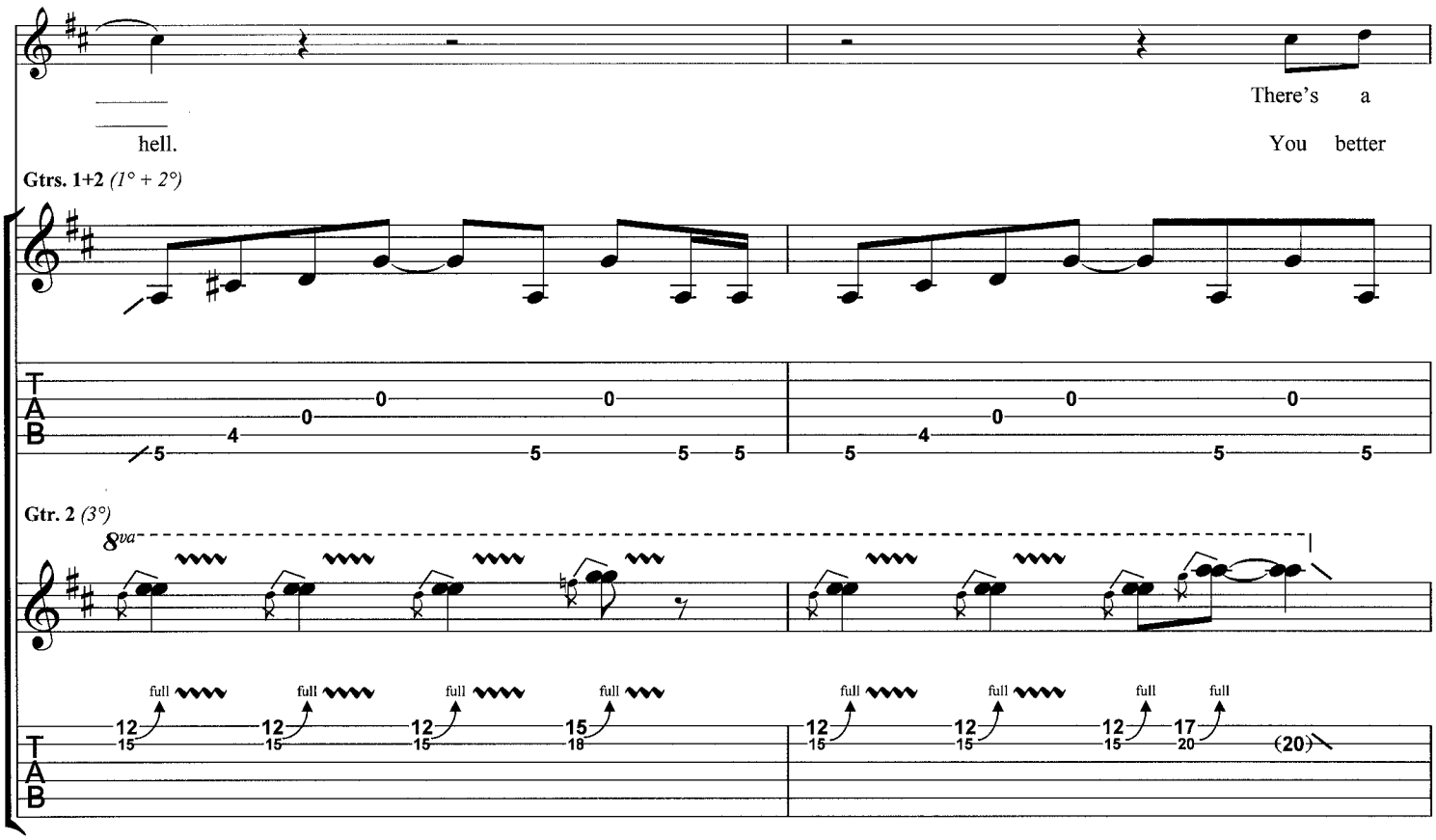

Gtr. 1
E5
gradual bend
1/2 1/2 full full full full full full full
cont. sim.
Gtr. 2
Gtr. 1
D6/E
1/2 1/2 full full full full full full full
Gtr. 2
Verse
C
G
F
1. E - ter - nal life is now on my
2. Ra - cist ev - 'ry - man, what have you
3. Tell me where is the love in what your pro - phet has
Gtr. 1
let ring throughout
Gtr. 2
T
A
B

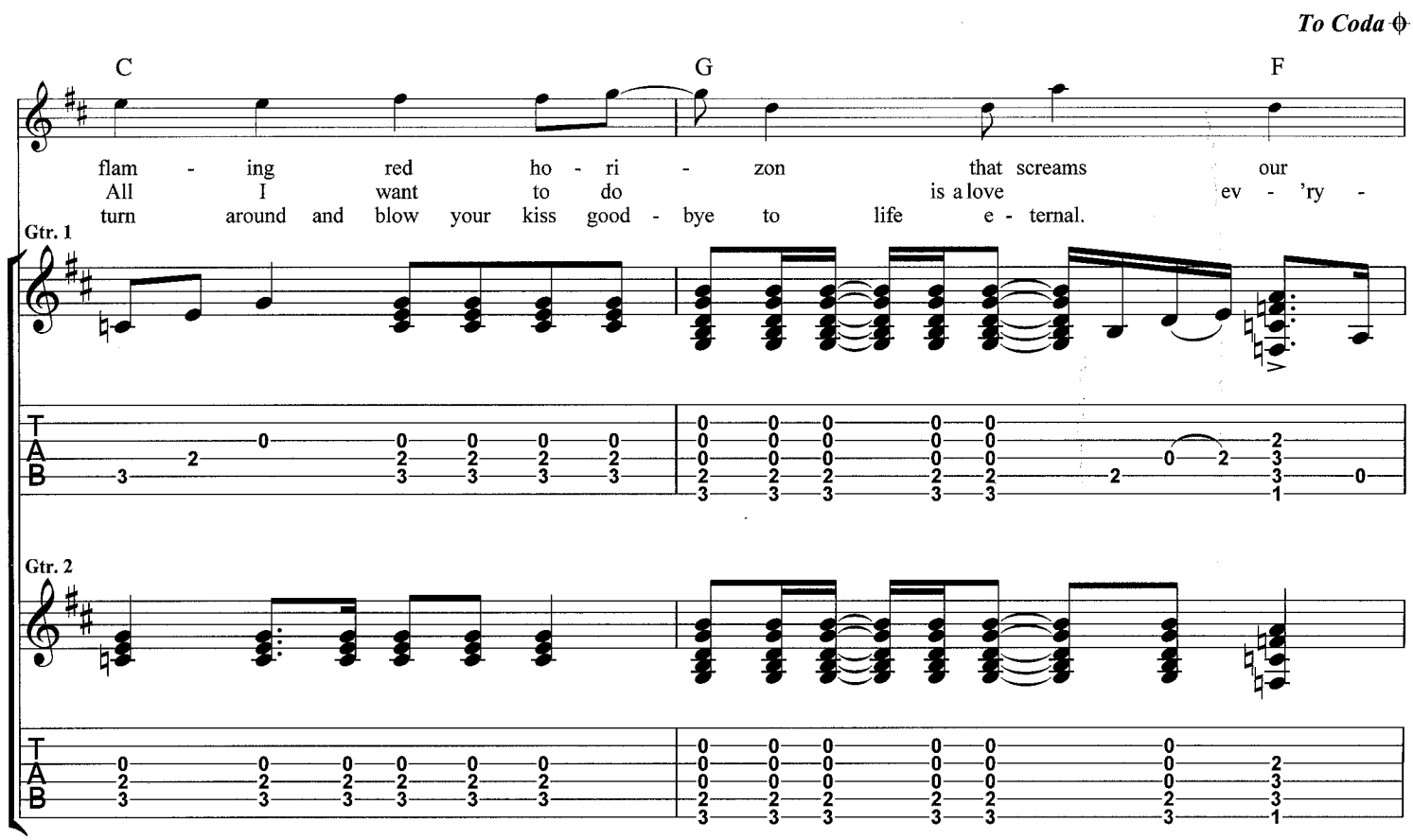

N.C.(A5)
trail.
done?
said?
Got my
Man, it
Gtrs. 1+2 (1° + 2°)
Gtr. 2 (3°)
full
full

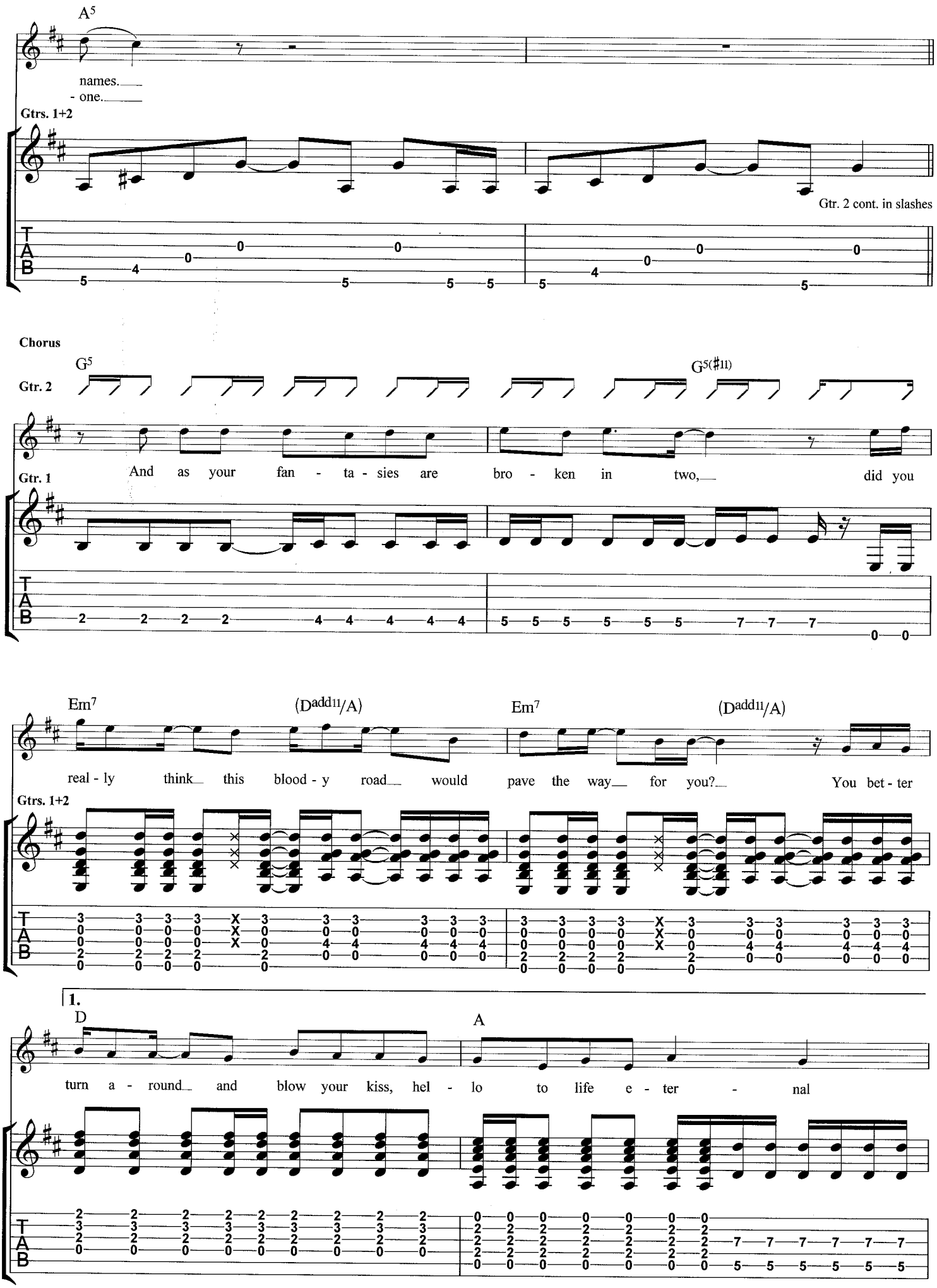

C
G
F
red glit - ter cof - fin, man, just need a one last nail.
Man, you've made a kill - er of your un - born
sounds to me just like a prison for the walk - ing dead.
Gtr. 1
Gtr. 2

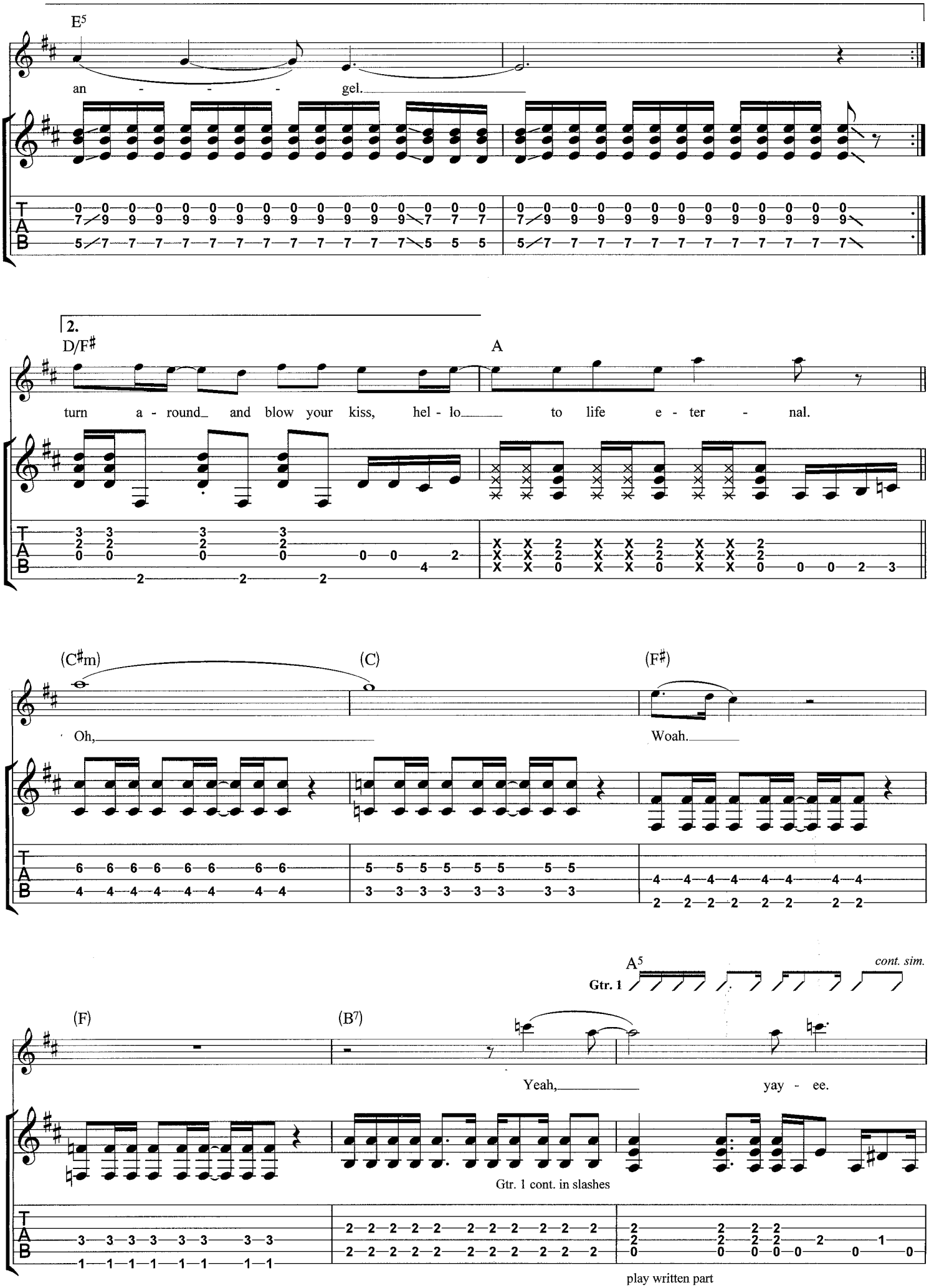

N.C.(A5)
son.
While
Oh,
And
Gtrs. 1+2 (1° + 2°)
Gtr. 2 (3°)
w/percussive feel, swing ♪s
full full full full full full full full full

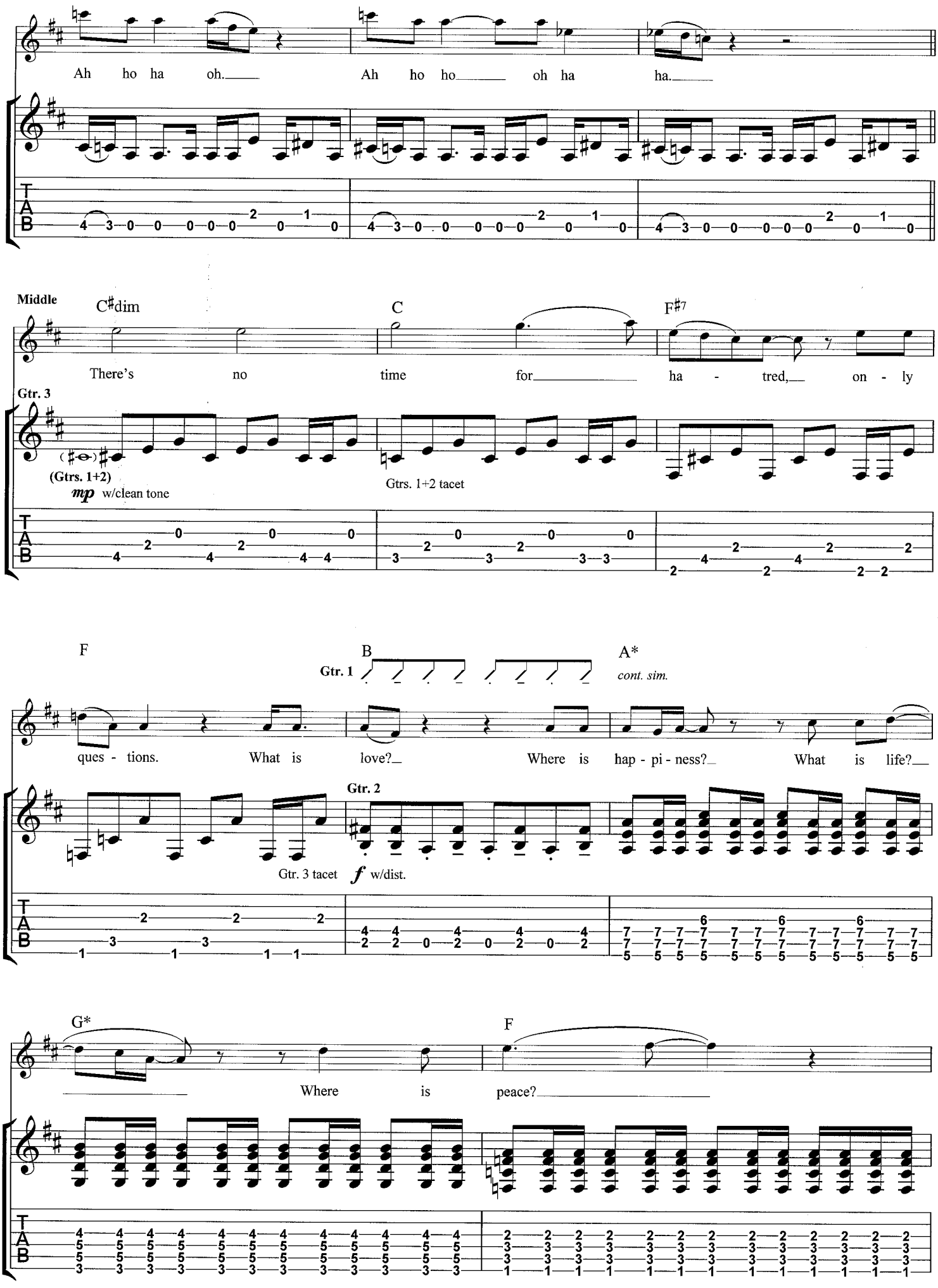

C
G
F
all these ug - ly gen - tle - men play out their fool - ish games.
crown my fear your king at the point of a gun.
I've got a mes - sage for you and your twist - ed
Gtr. 1
Gtr. 2

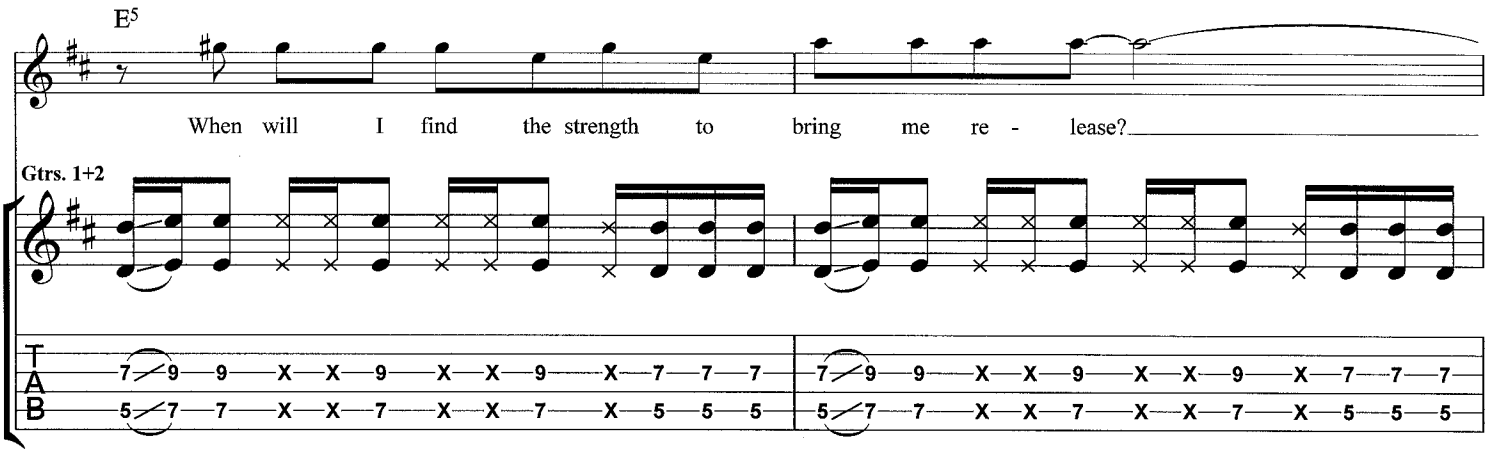

There's a
hell.
You better
Gtrs. 1+2 (1° + 2°)
Gtr. 2 (3°)
8va
full

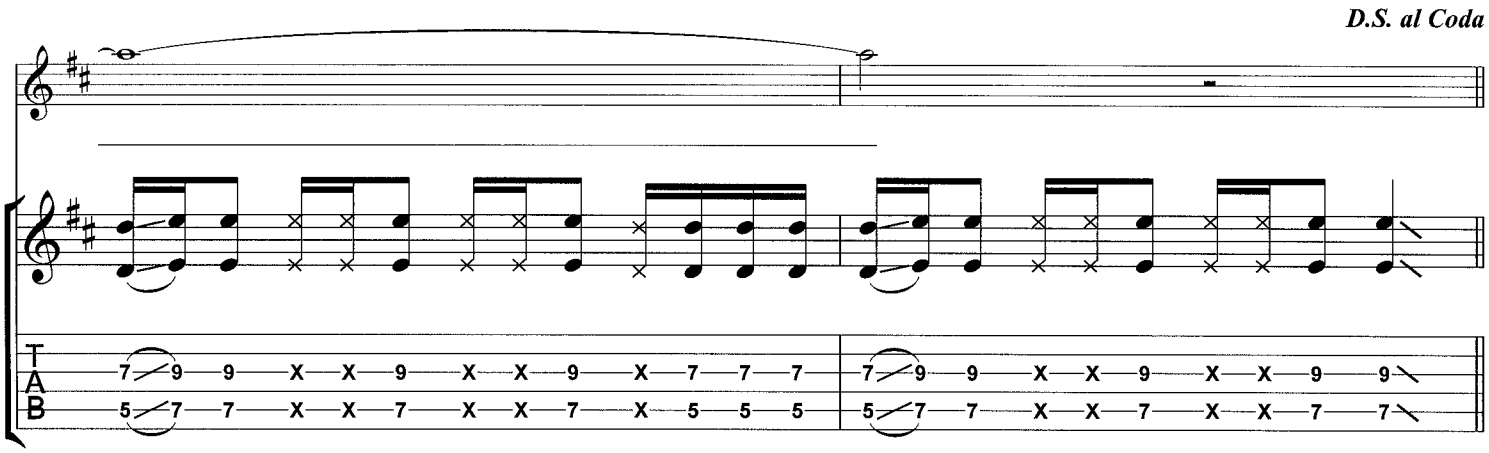

To Coda
C
G
F
flam - ing red ho - ri - zon that screams our
All I want to do is a love ev - 'ry -
turn around and blow your kiss good - bye to life e - ternal.
Gtr. 1
Gtr. 2

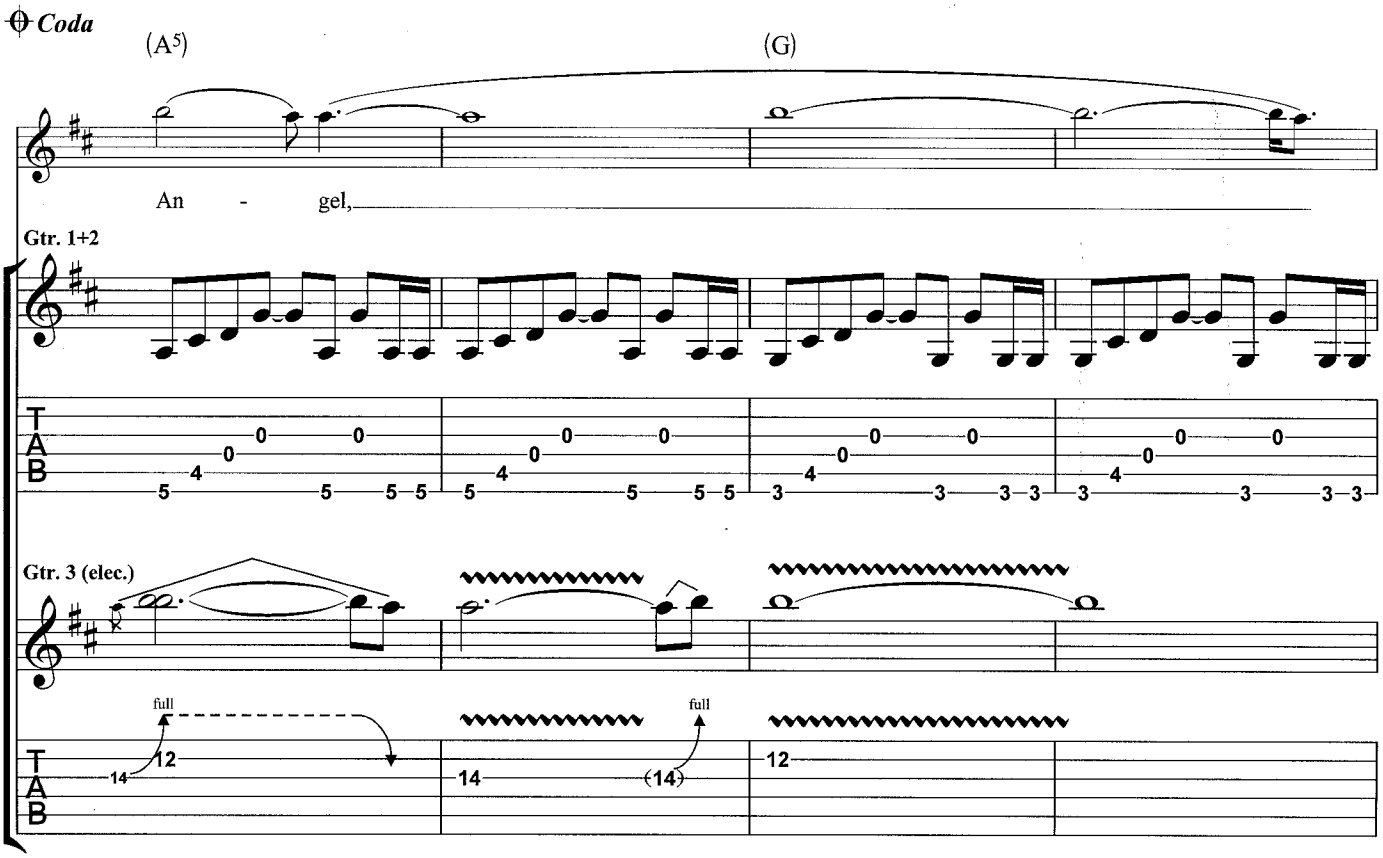

A5
names.
- one.
Gtrs. 1+2
Gtr. 2 cont. in slashes
Chorus
G5
G5(♯11)
Gtr. 2
Gtr. 1
And as your fan - ta - sies are bro - ken in two, did you
Em7
(Dadd11/A)
Em7
(Dadd11/A)
real - ly think this blood - y road would pave the way for you? You bet - ter
Gtrs. 1+2
1.
D
A
turn a - round and blow your kiss, hel - lo to life e - ter - nal

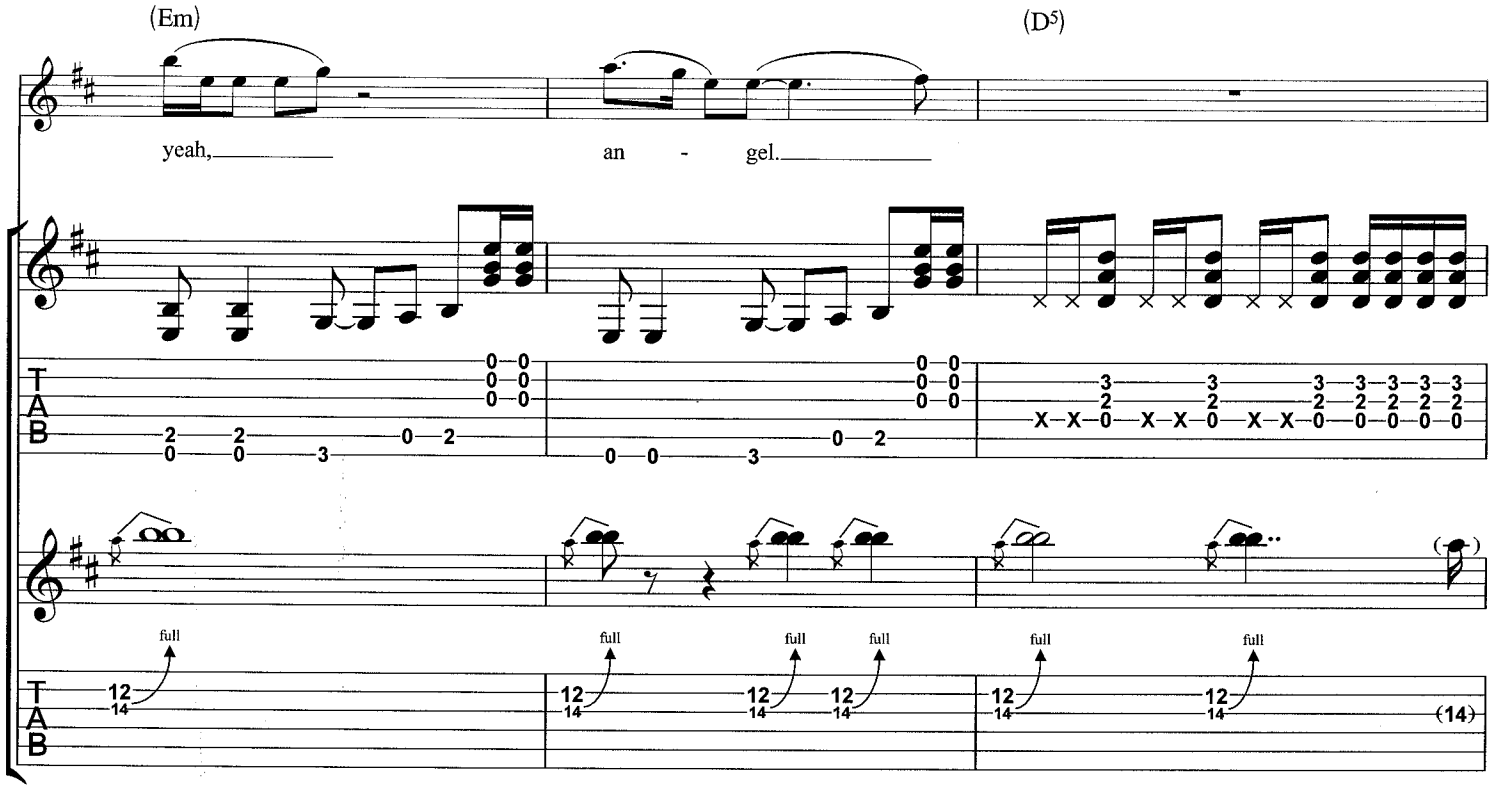

E5
an - - - gel.
2.
D/F♯
A
turn a - round and blow your kiss, hel - lo to life e - ter - nal.
(C♯m)
(C)
(F♯)
Oh,
Woah.
A5
cont. sim.
Gtr. 1
(F)
(B7)
Yeah,
yay - ee.
Gtr. 1 cont. in slashes
play written part

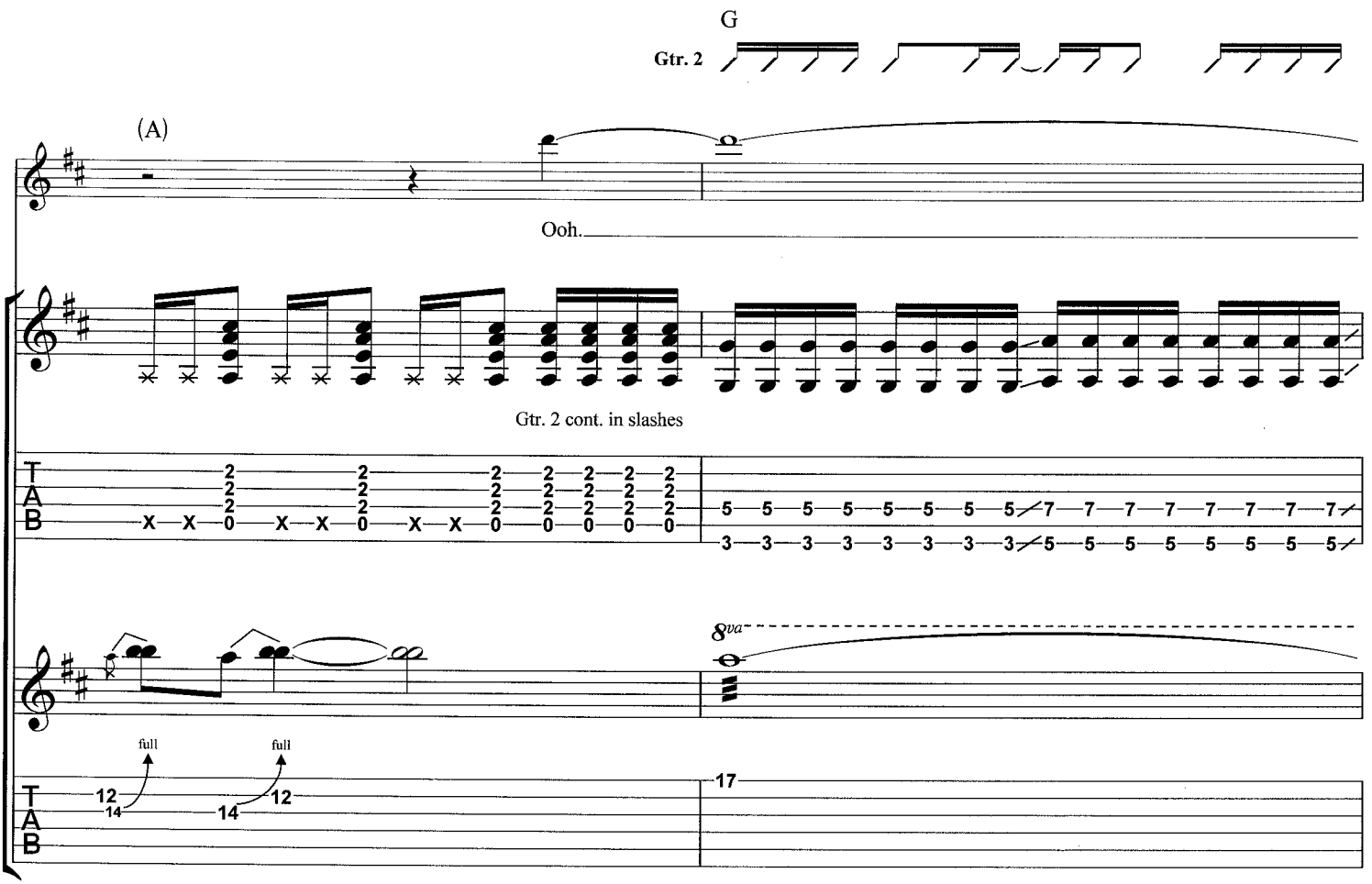

Ah ho ha oh.
Ah ho ho oh ha ha.
Middle
C♯dim
C
F♯7
There's no time for ha - tred, on - ly
Gtr. 3
(Gtrs. 1+2)
mp w/clean tone
Gtrs. 1+2 tacet
F
B
A*
Gtr. 1
cont. sim.
ques - tions. What is love? Where is hap - pi - ness? What is life?
Gtr. 2
Gtr. 3 tacet
f w/dist.
G*
F
Where is peace?

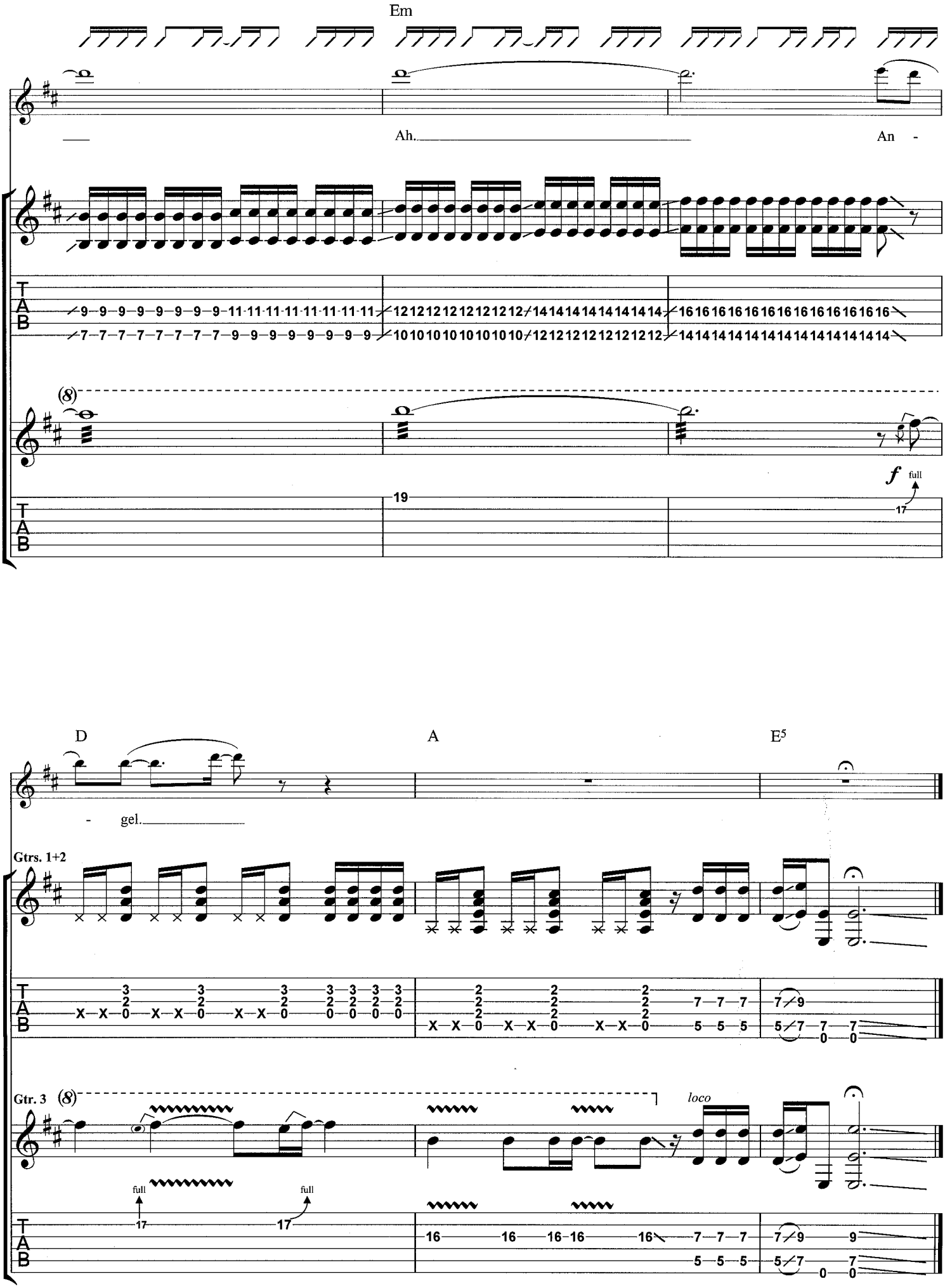

E5
When will I find the strength to bring me re - lease?
Gtrs. 1+2


D.S. al Coda


Coda
(A5)
(G)
An - gel,
Gtr. 1+2
Gtr. 3 (elec.)
full
full


(Em)
(D5)
yeah,
an - gel.
full
(14)


G
Gtr. 2
(A)
Ooh.
Gtr. 2 cont. in slashes
8va
full
17


Em
Ah.
An -
(8)
19
f
full
17
D
A
E5
- gel.
Gtrs. 1+2
Gtr. 3
(8)
loco
full
17
full
17

dream brother

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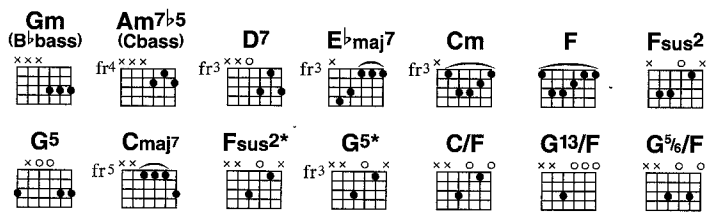


Intro ♩= 96

2 bar count in

N.C.

Indian gtr. improv.
(On original recording)

Gtr. 1
(elec.)

mp Gtr. 1: w/clean tone + reverb, let ring throughout
doubled by Gtr. 2: ad lib. (w/clean tone)

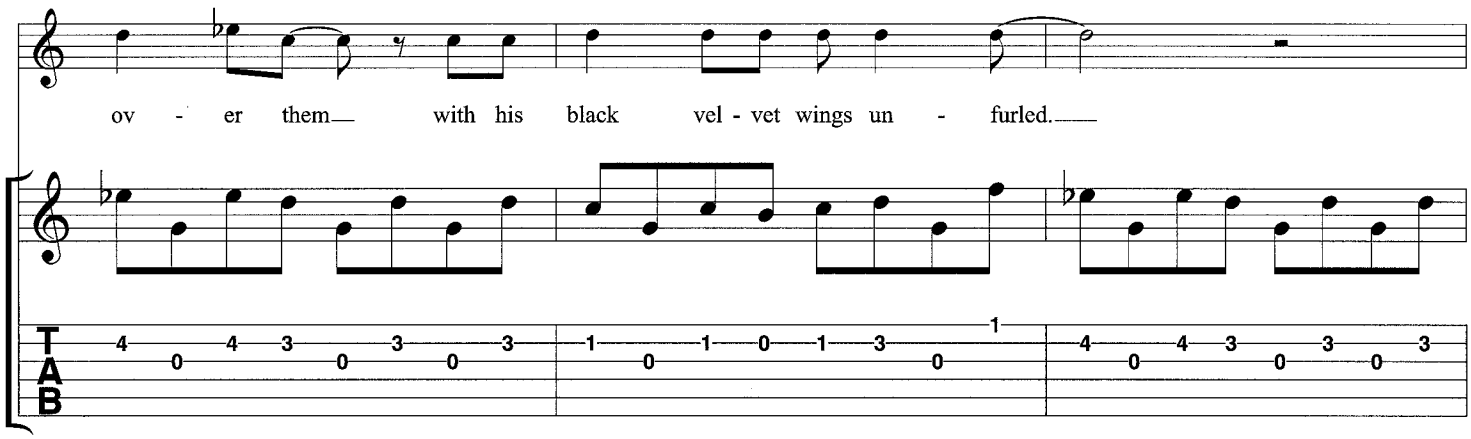
Play written part throughout (Gtr. 1)

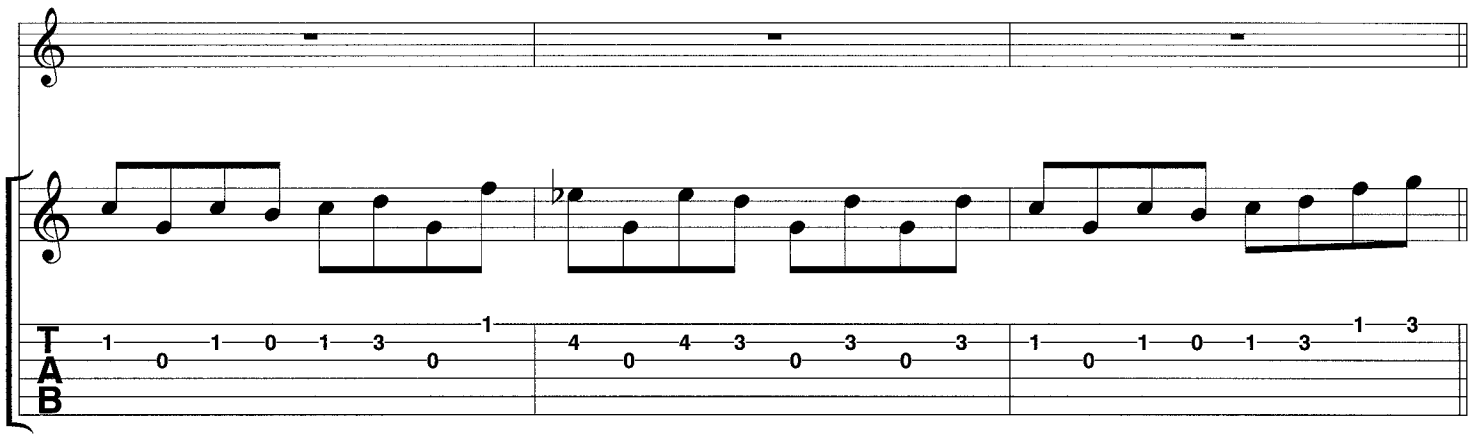
Verse

1. There's a child sleep-ing near his twin,— the pic-tures go wild in a

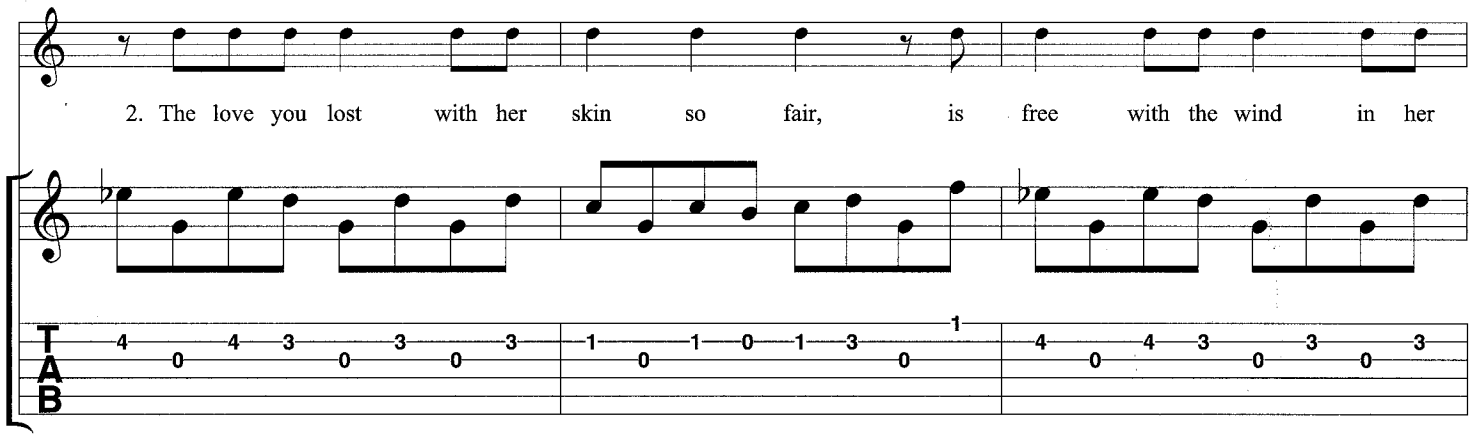
Gtr. 2: *ad lib. (pp)*

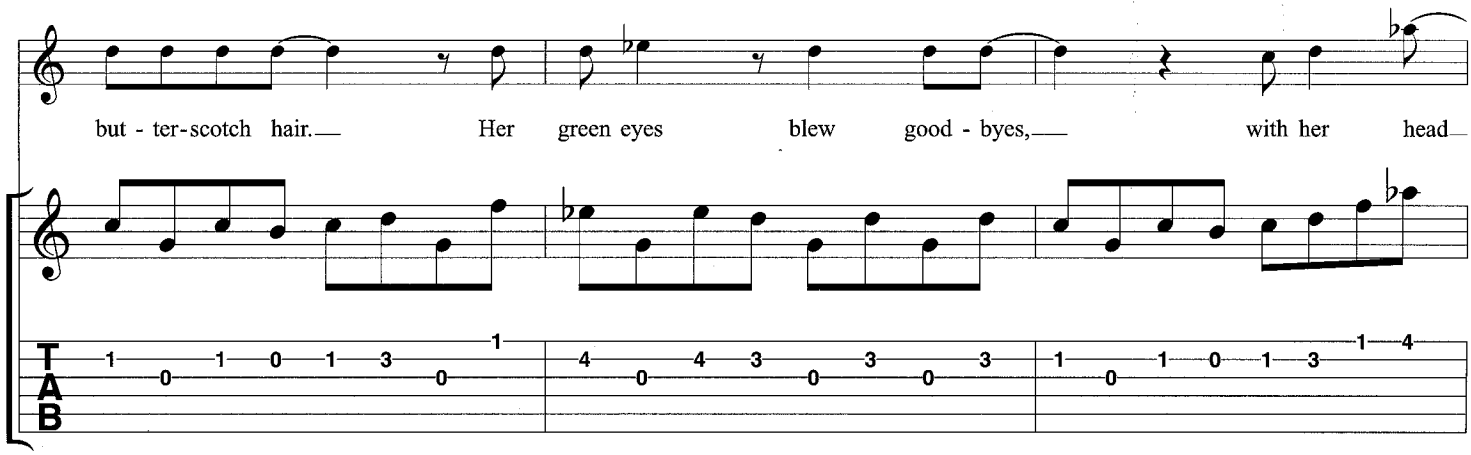
rush of wind.— That dark an-gel, he is shuff-ling in,— watch-ing

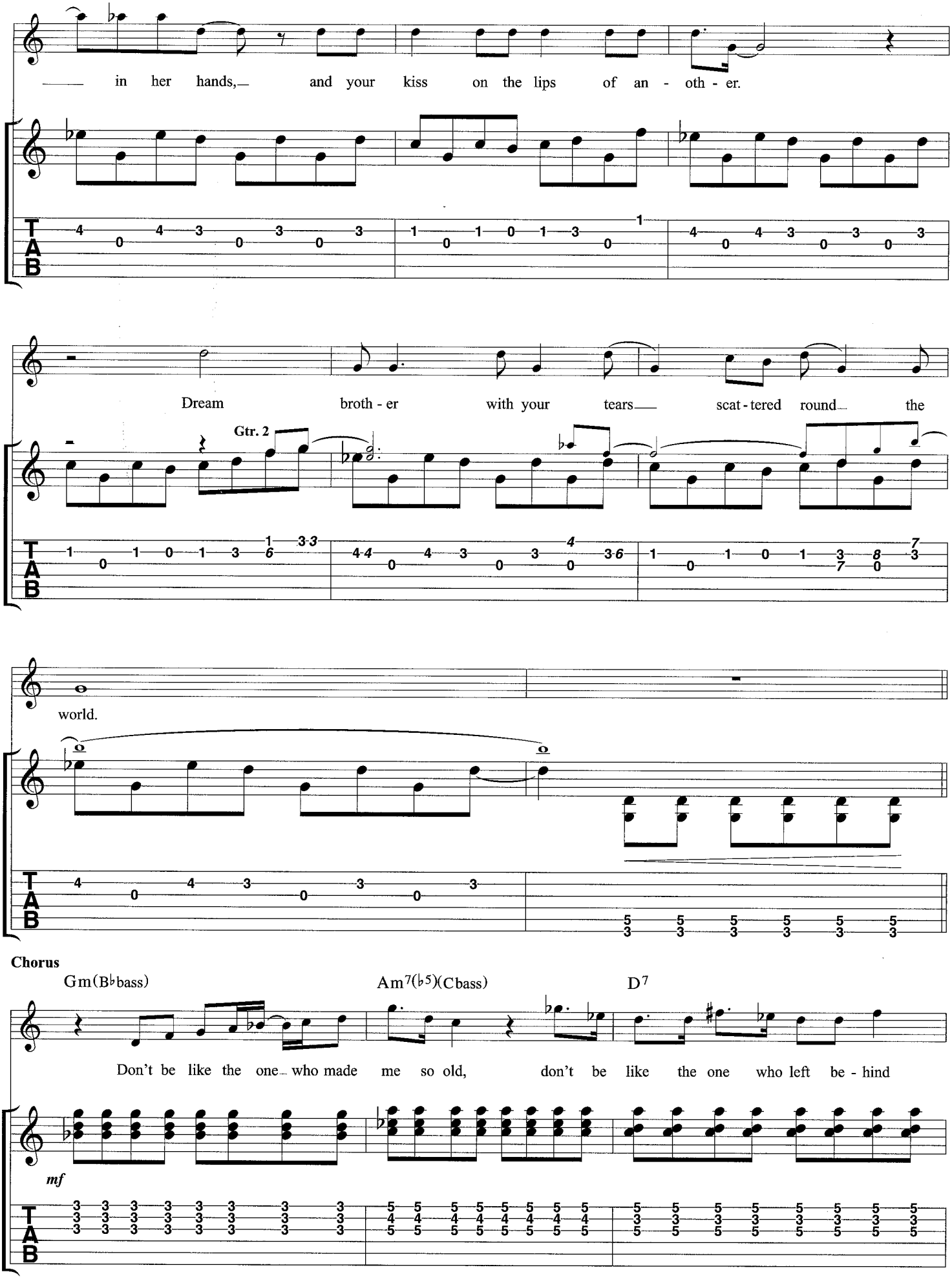

ov - er them with his black vel - vet wings un - furled.

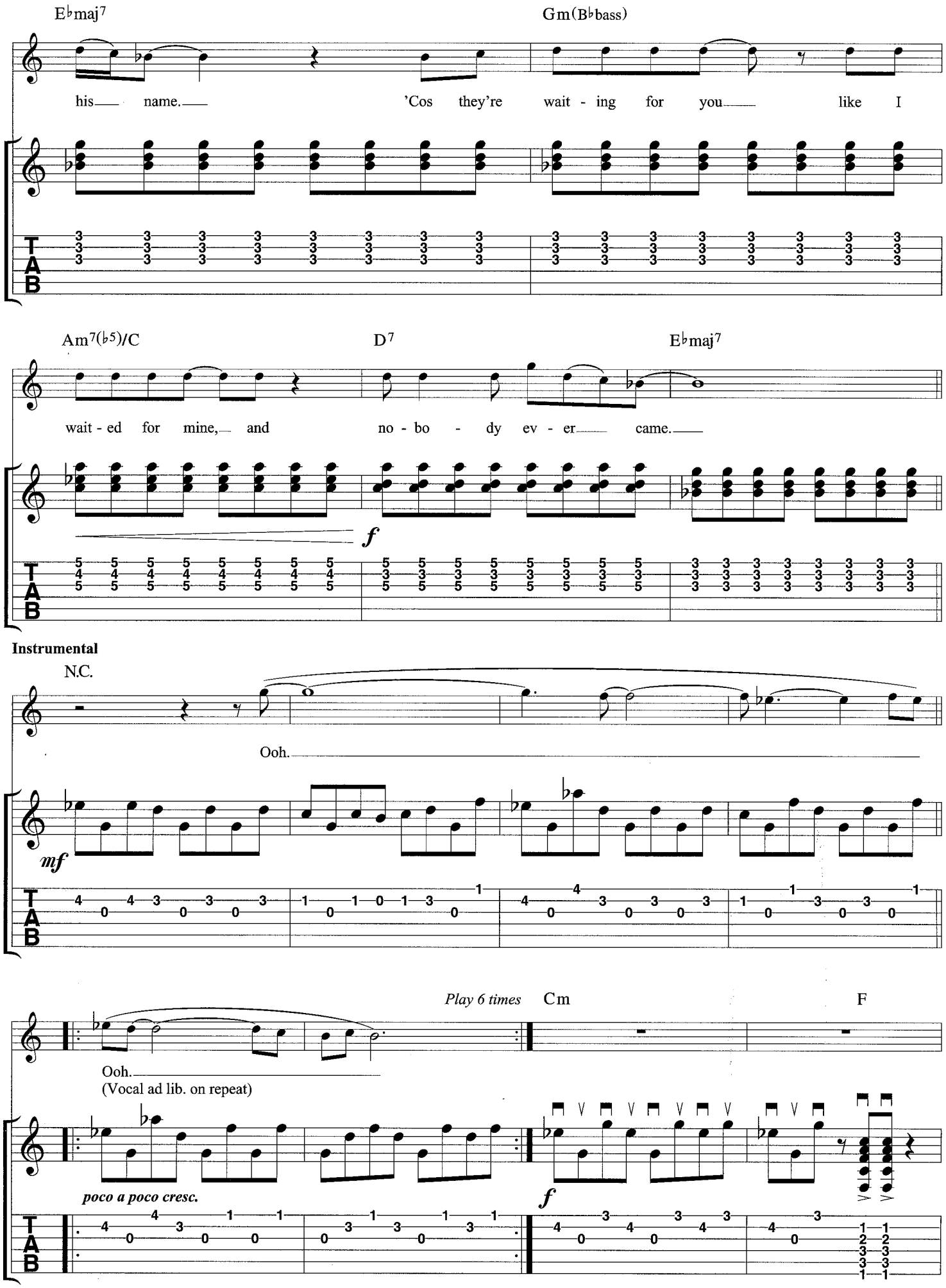


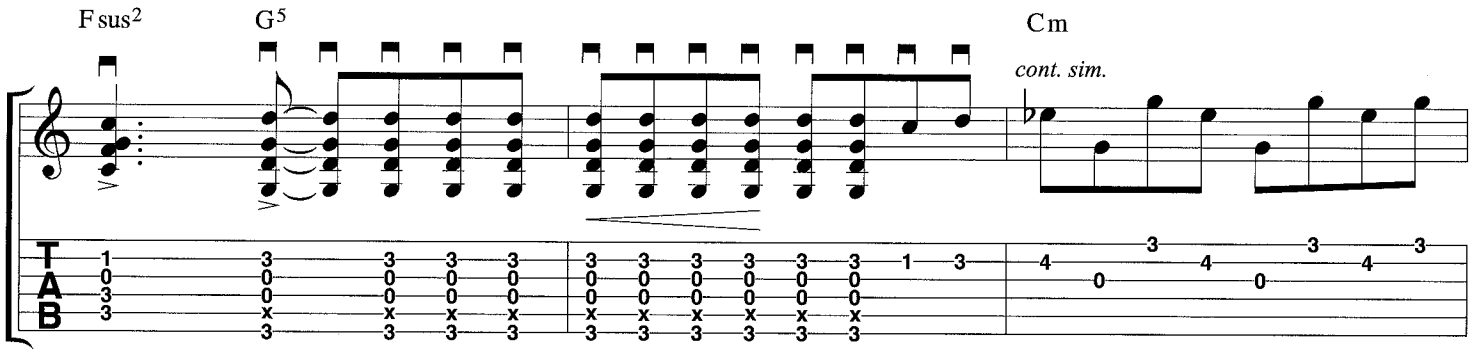
Verse

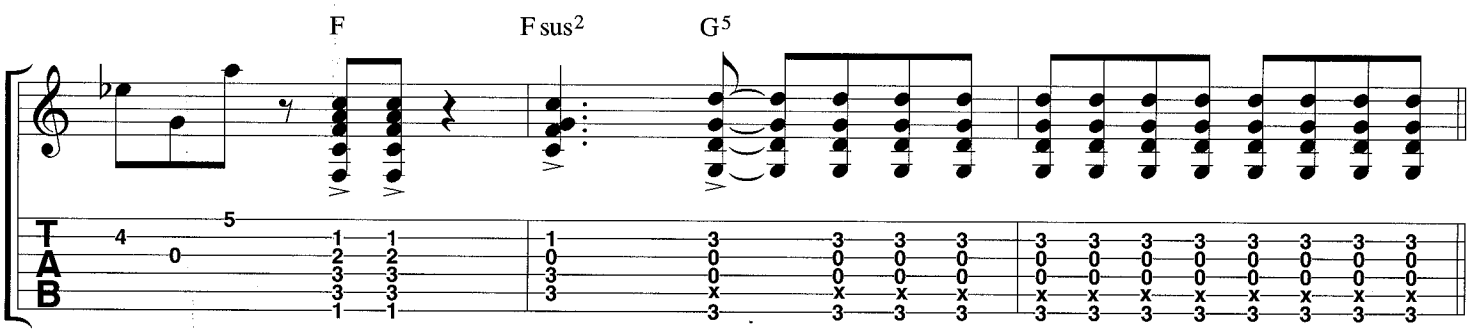

2. The love you lost with her skin so fair, is free with the wind in her

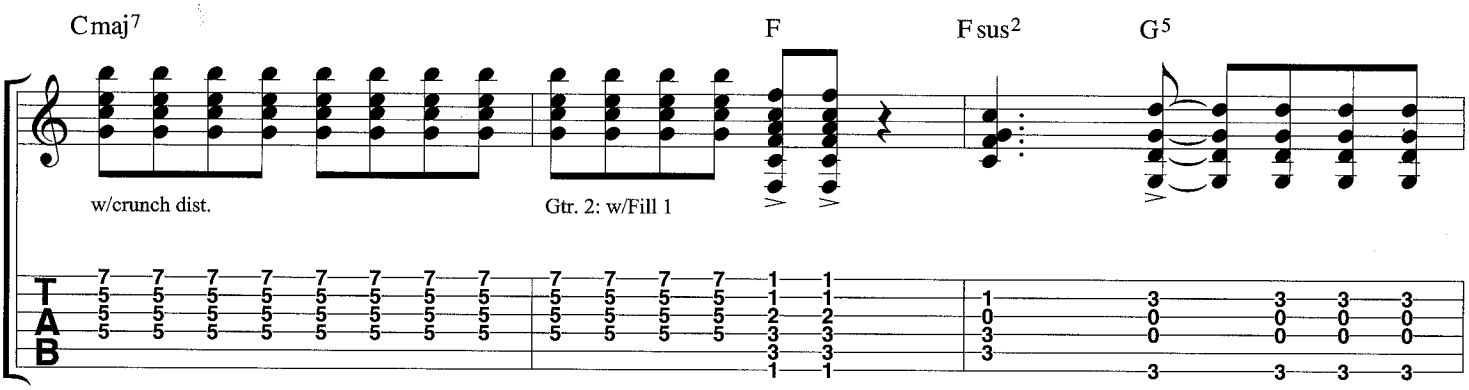

but - ter-scotch hair. Her green eyes blew good - byes, with her head

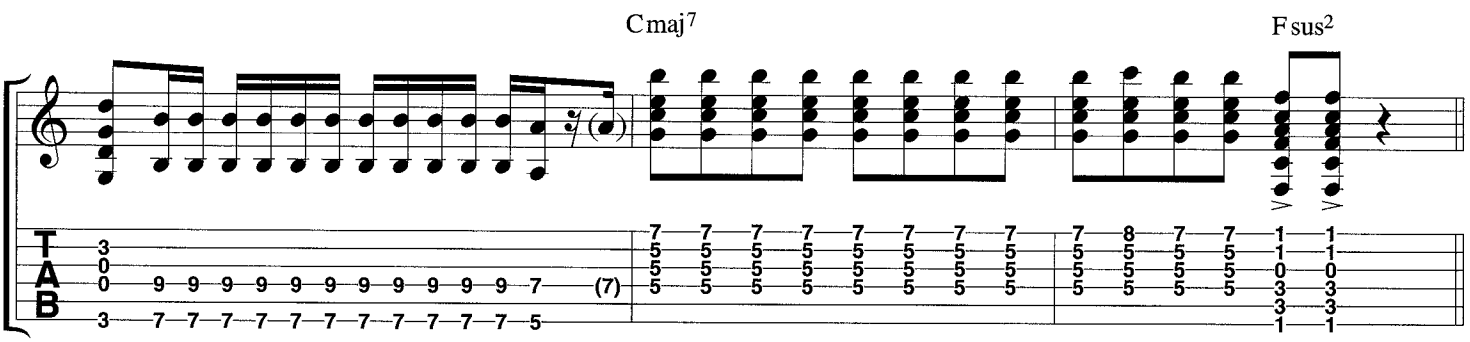

in her hands, and your kiss on the lips of an - oth - er.
Dream broth - er with your tears scat - tered round the
Gtr. 2
world.
Chorus
Gm(B♭bass)
Am7(♭5)(Cbass)
D7
Don't be like the one who made me so old, don't be like the one who left be - hind
mf

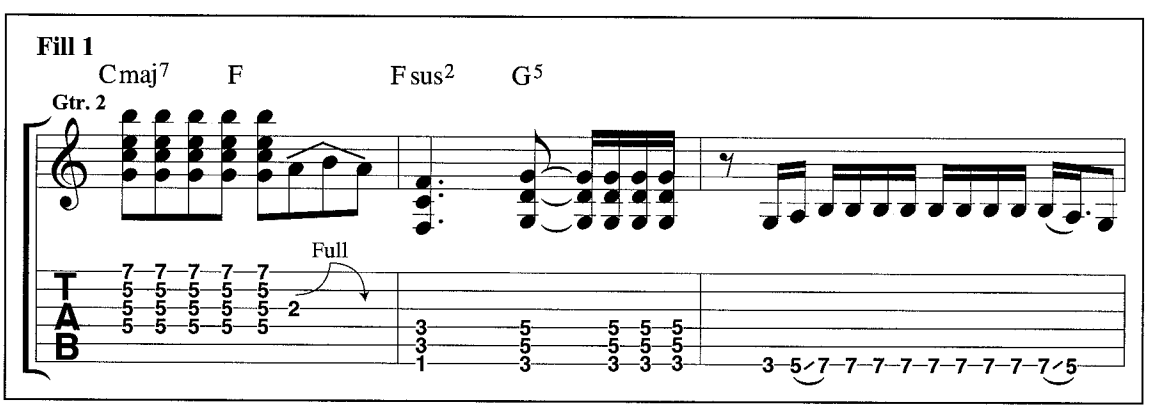

E♭maj7
Gm(B♭bass)
his name. 'Cos they're wait - ing for you like I
Am7(♭5)/C
D7
E♭maj7
wait - ed for mine, and no - bo - dy ev - er came.
f
Instrumental
N.C.
Ooh.
mf
Play 6 times
Cm
F
Ooh.
(Vocal ad lib. on repeat)
poco a poco cresc.
f


Fsus2
G5
Cm
cont. sim.

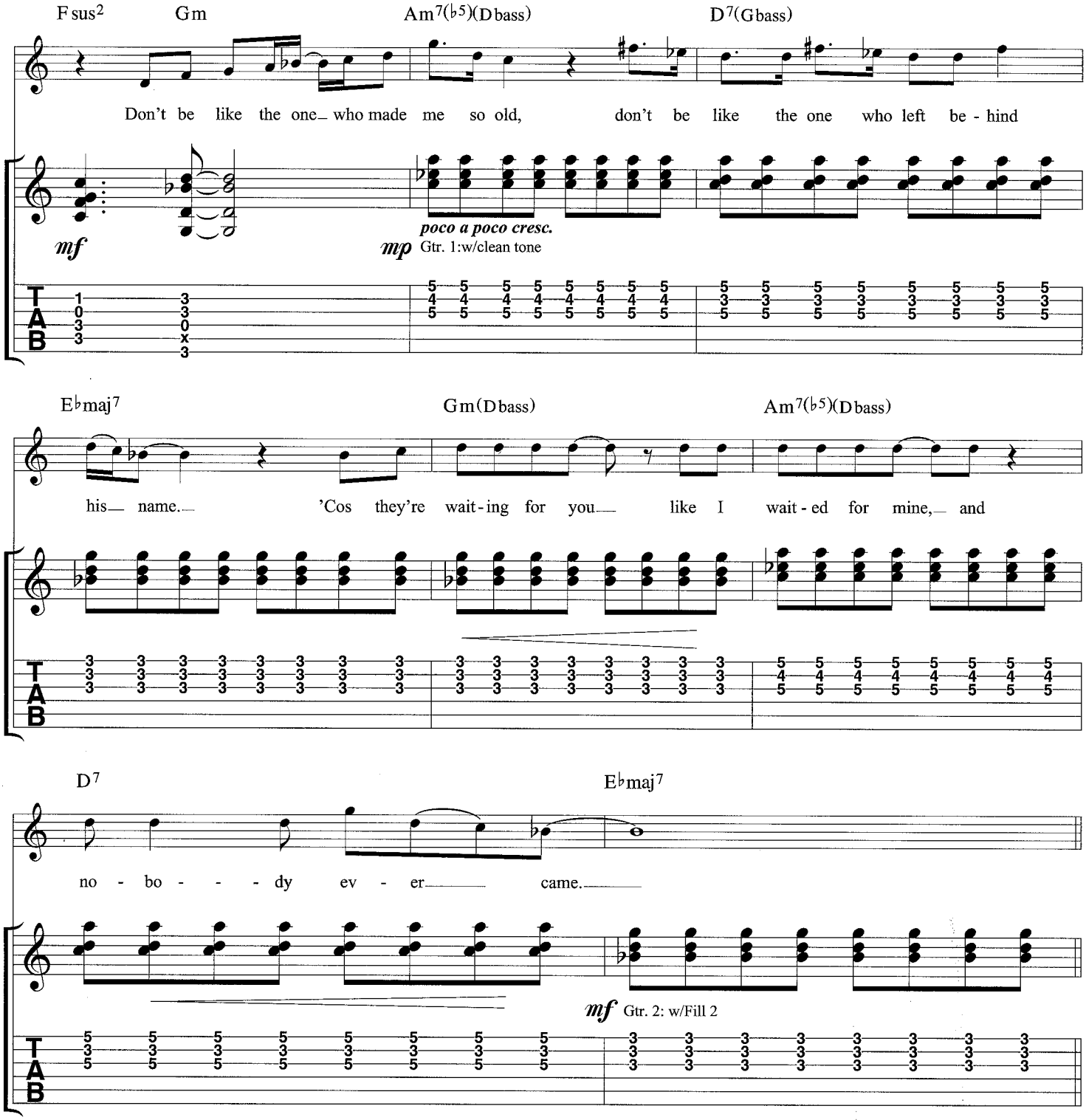

F
Fsus2
G5

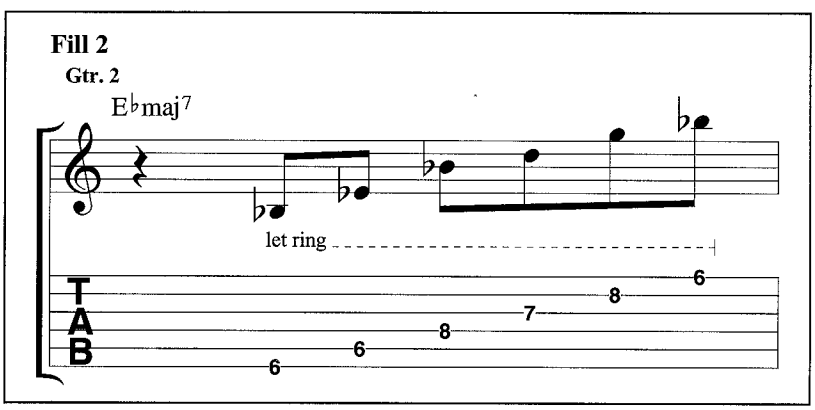

Cmaj7
F
Fsus2
G5
w/crunch dist.
Gtr. 2: w/Fill 1


Cmaj7
Fsus2


Fill 1
Gtr. 2
Cmaj7
F
Fsus2
G5
Full

Chorus


Fsus2
Gm
Am7(♭5)(Dbass)
D7(Gbass)
Don't be like the one who made me so old, don't be like the one who left be - hind
mf
poco a poco cresc.
mp Gtr. 1:w/clean tone
E♭maj7
Gm(Dbass)
Am7(♭5)(Dbass)
his name. 'Cos they're wait - ing for you like I wait - ed for mine, and
D7
E♭maj7
no - bo - - - dy ev - er came.
mf Gtr. 2: w/Fill 2
T
A
B


Fill 2
Gtr. 2
E♭maj7
let ring
T
A
B

Chorus

Gm(B♭bass) Am7(♭5)(Cbass)

Don't be like the one who made me so old, don't be

Gtrs. 1+2

mf poco a poco cresc.

D7 E♭maj7 Gm(B♭bass)

like the one who left be - hind his name. 'Cos they're wait-ing for you like I

Am7(♭5)(Cbass) D7 E♭maj7

wait - ed for mine, and no - bo - dy ev - er came. (No - bo dy ev - er came.

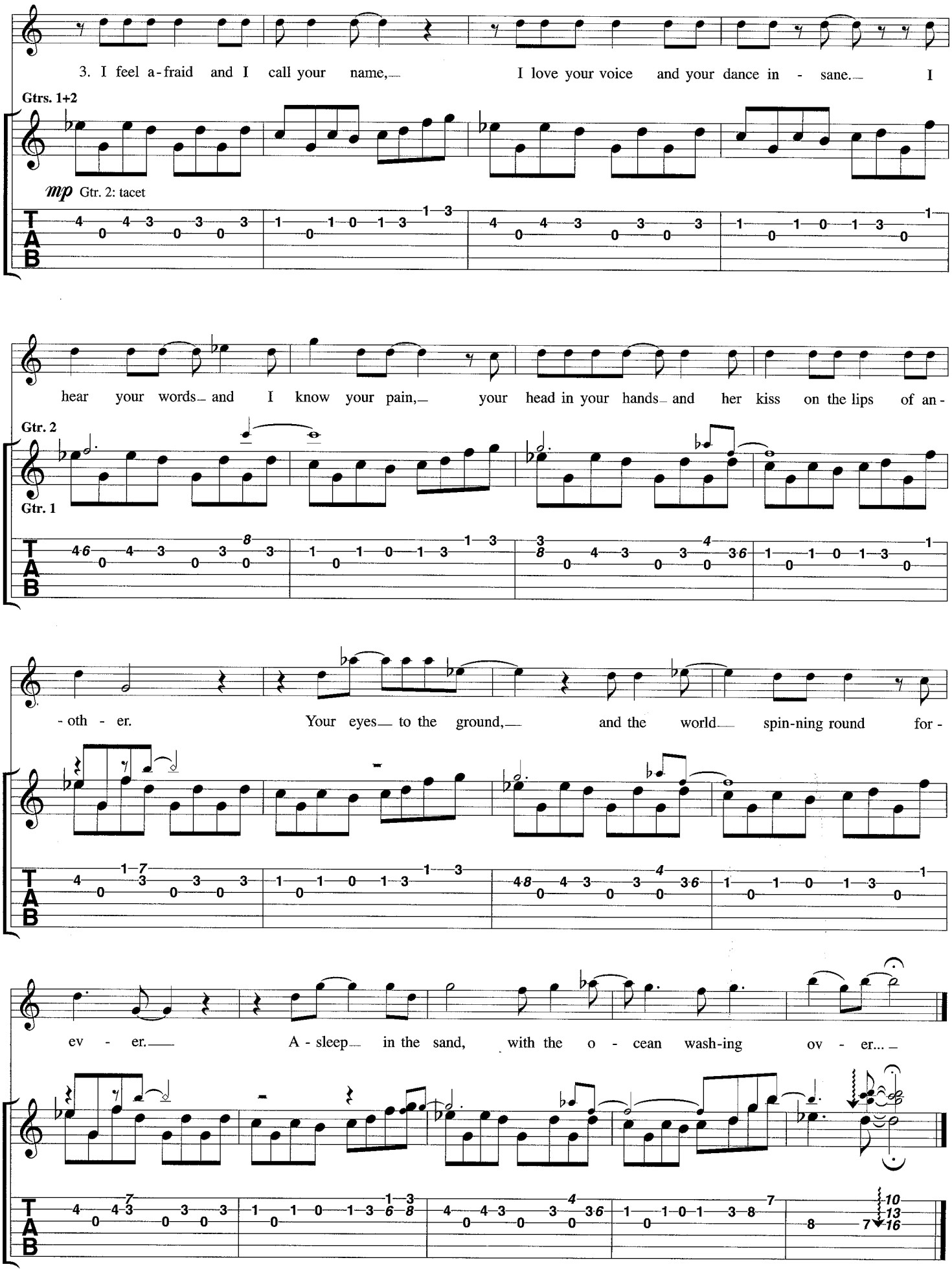
Gtr. 2: cont. in slashes

Gtr. 2

Fsus2* G5* C/F G13/F C/F G5/6/F Fsus2* G5* C/F G13/F C/F G5/6/F

f

Verse N.C.


3. I feel a-fraid and I call your name, I love your voice and your dance in - sane. I
Gtrs. 1+2
mp Gtr. 2: tacet
hear your words and I know your pain, your head in your hands and her kiss on the lips of an-
Gtr. 2
Gtr. 1
- oth - er. Your eyes to the ground, and the world spin-ning round for -
ev - er. A - sleep in the sand, with the o - cean wash-ing ov - er...
T
A
B

forget her

Words & Music by Jeff Buckley

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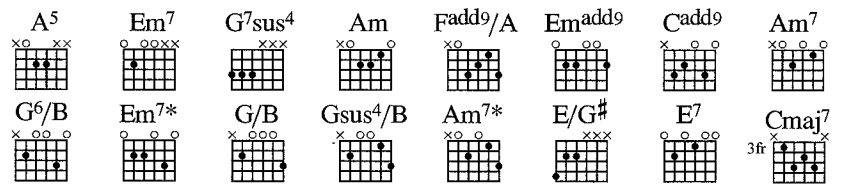
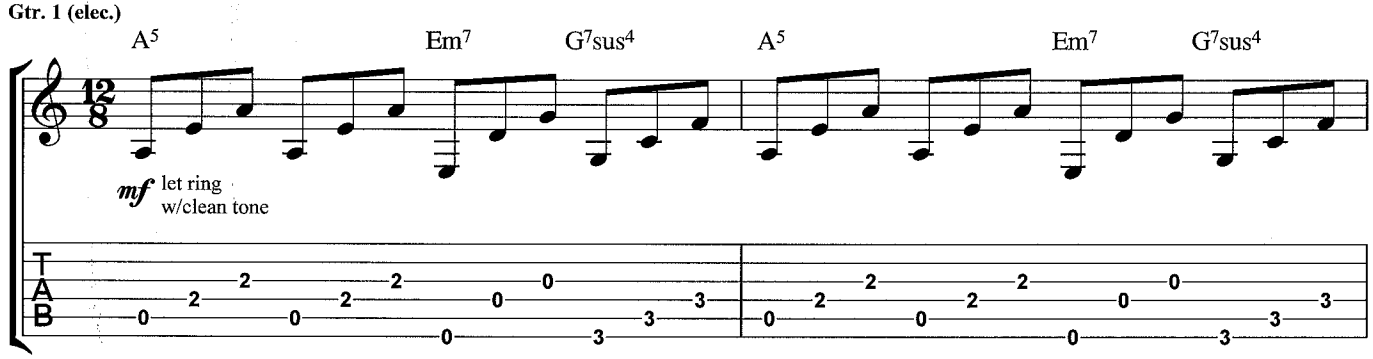
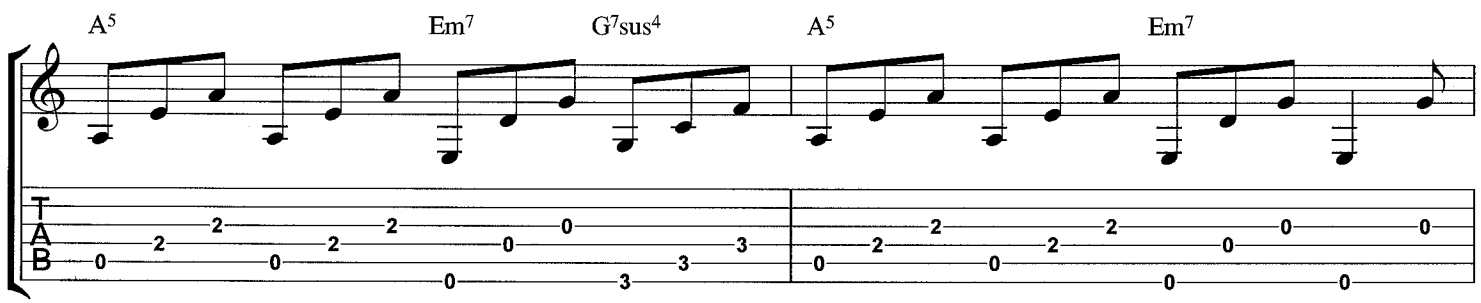


Intro ♩ = 62

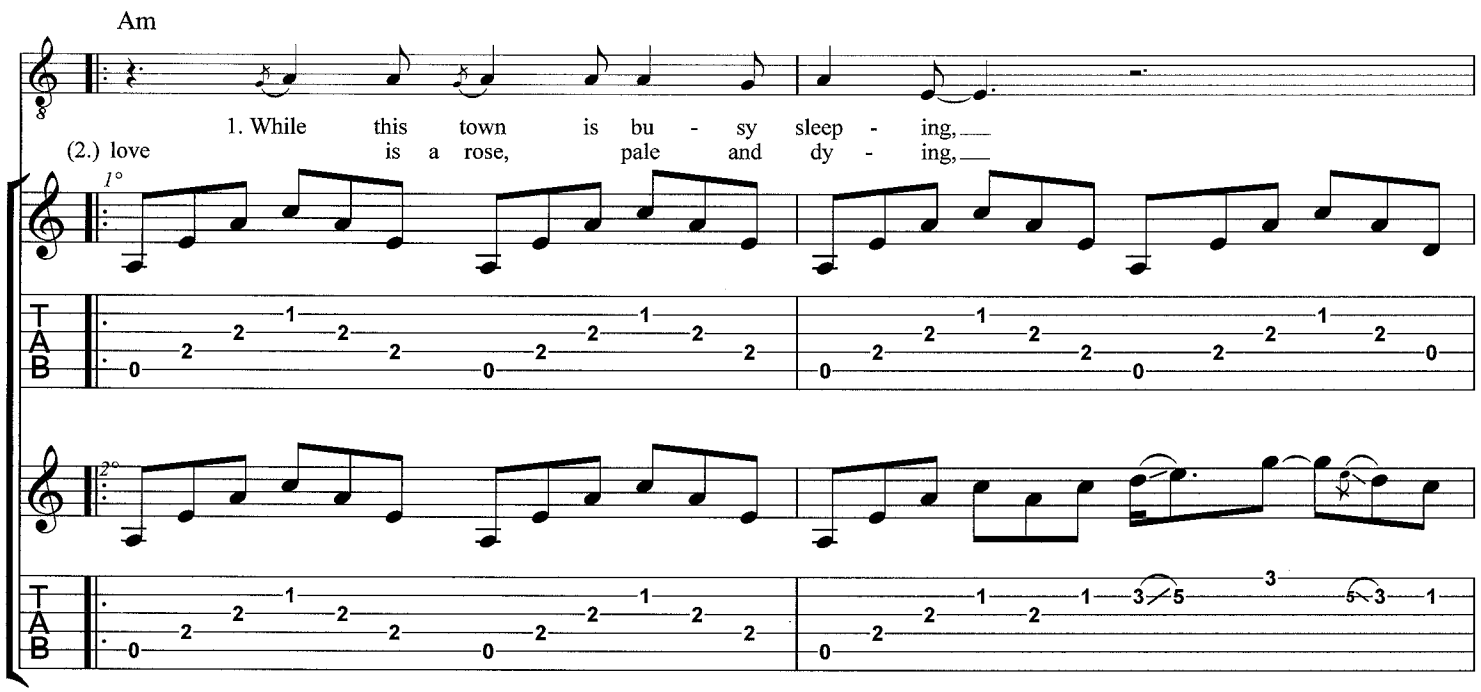
Gtr. 1 (elec.)

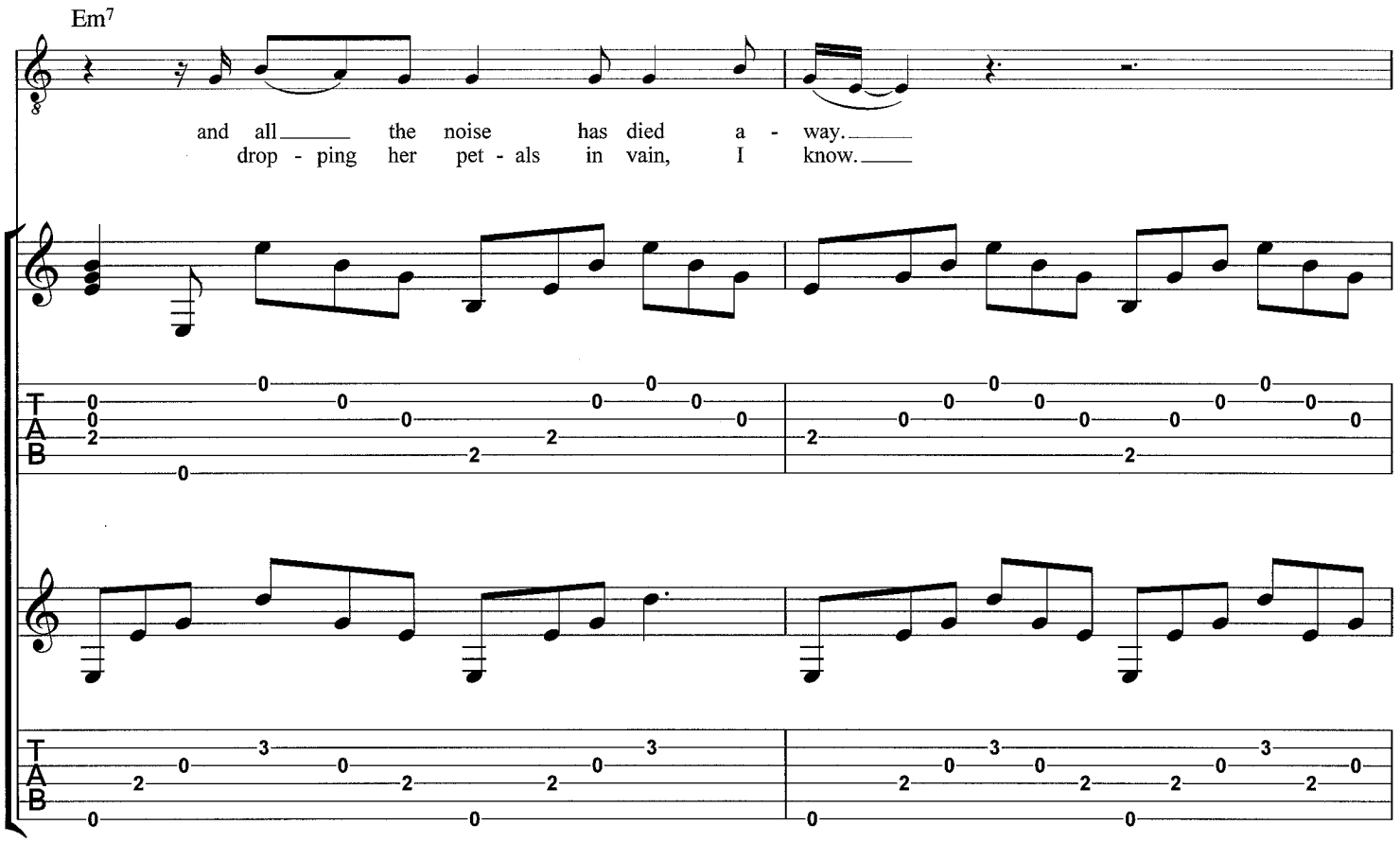


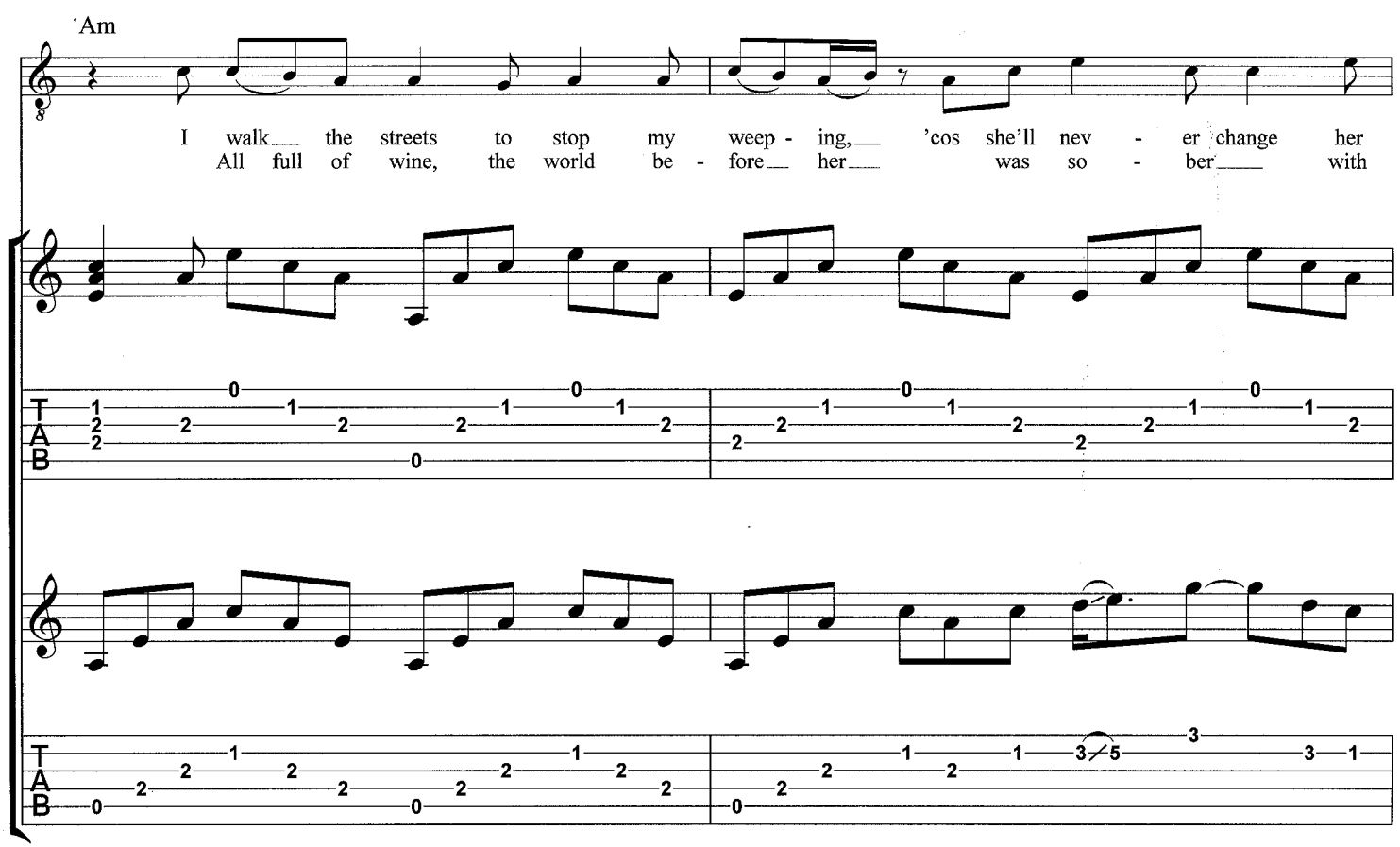
Play Gtr. 1 part

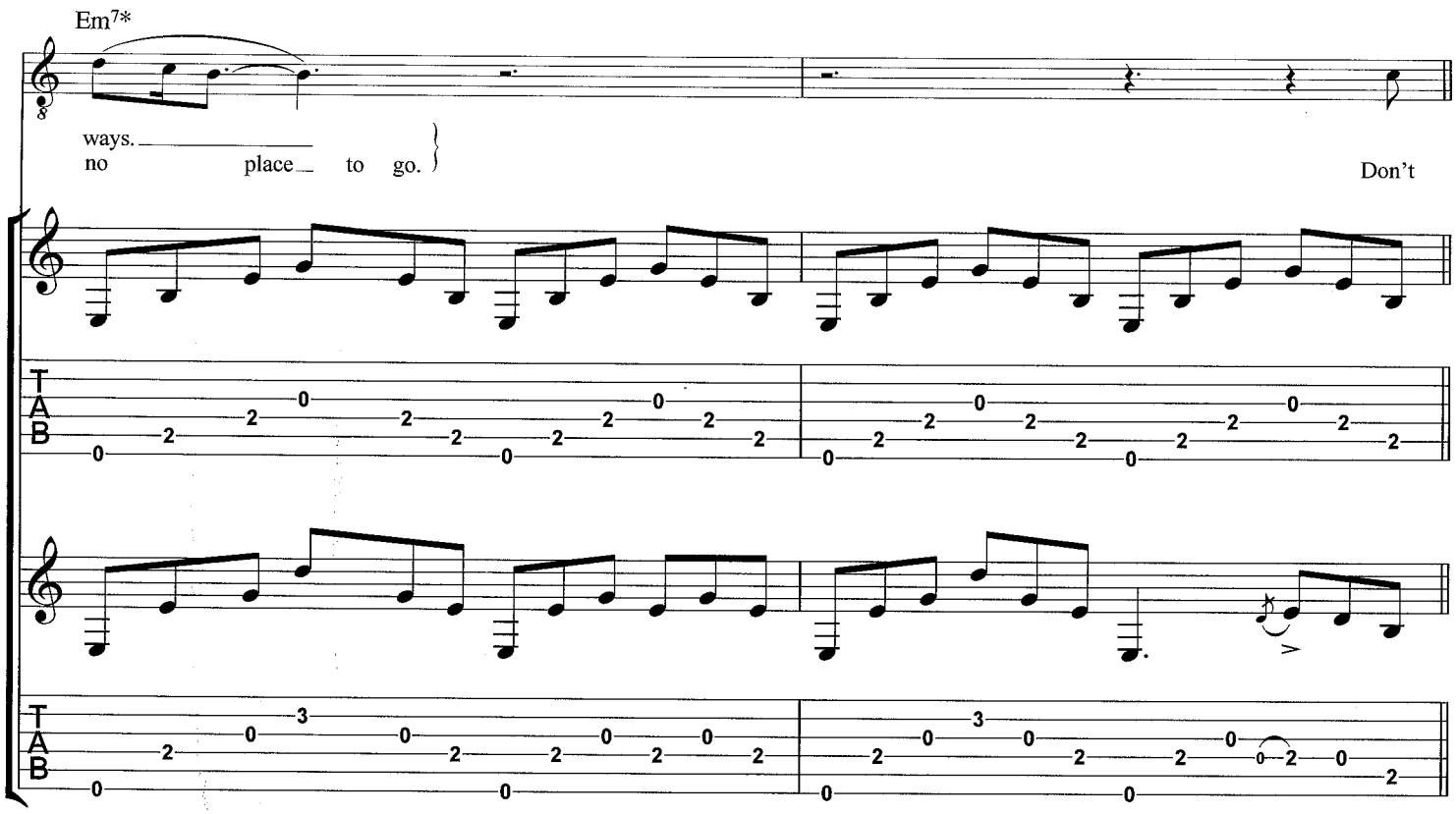


Verse

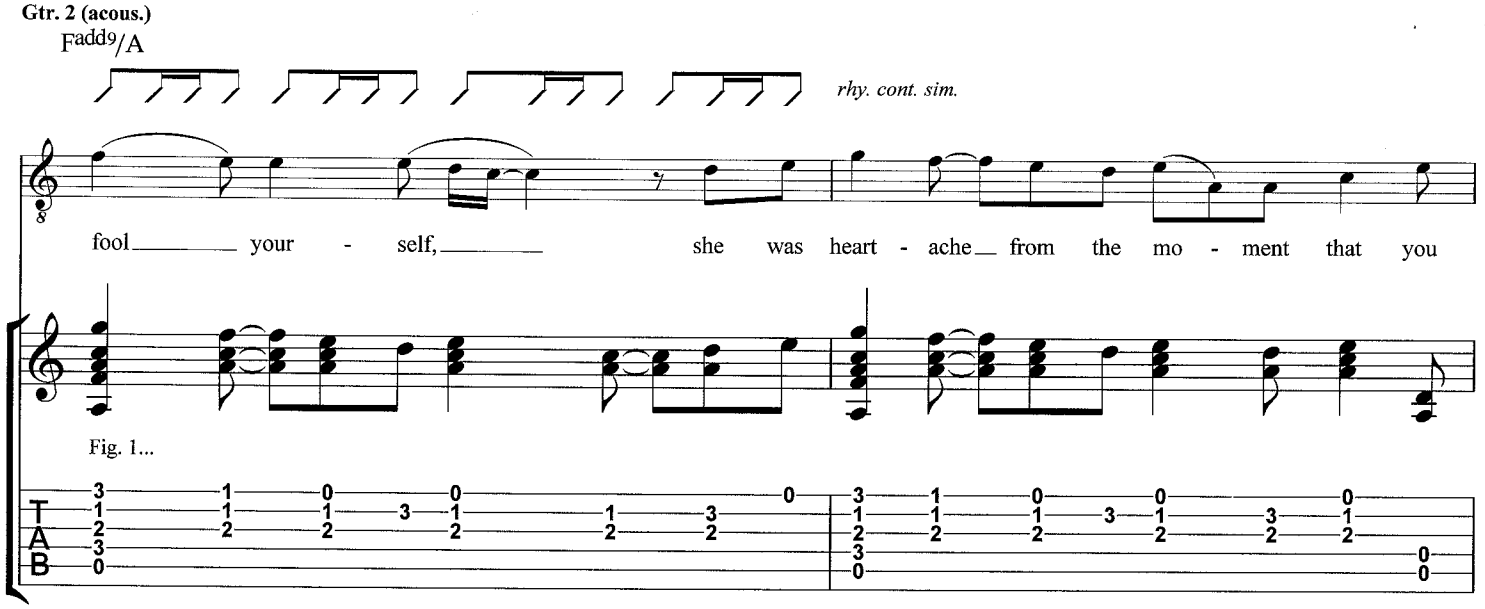


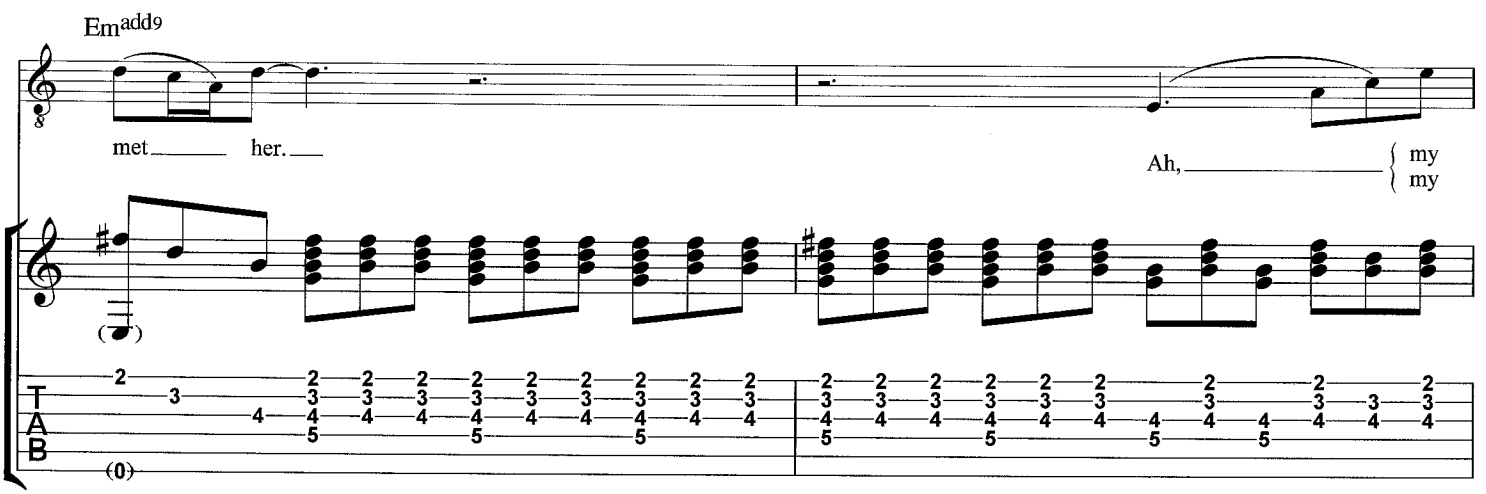

Em7
and all the noise has died a - way.
drop - ping her pet - als in vain, I know.

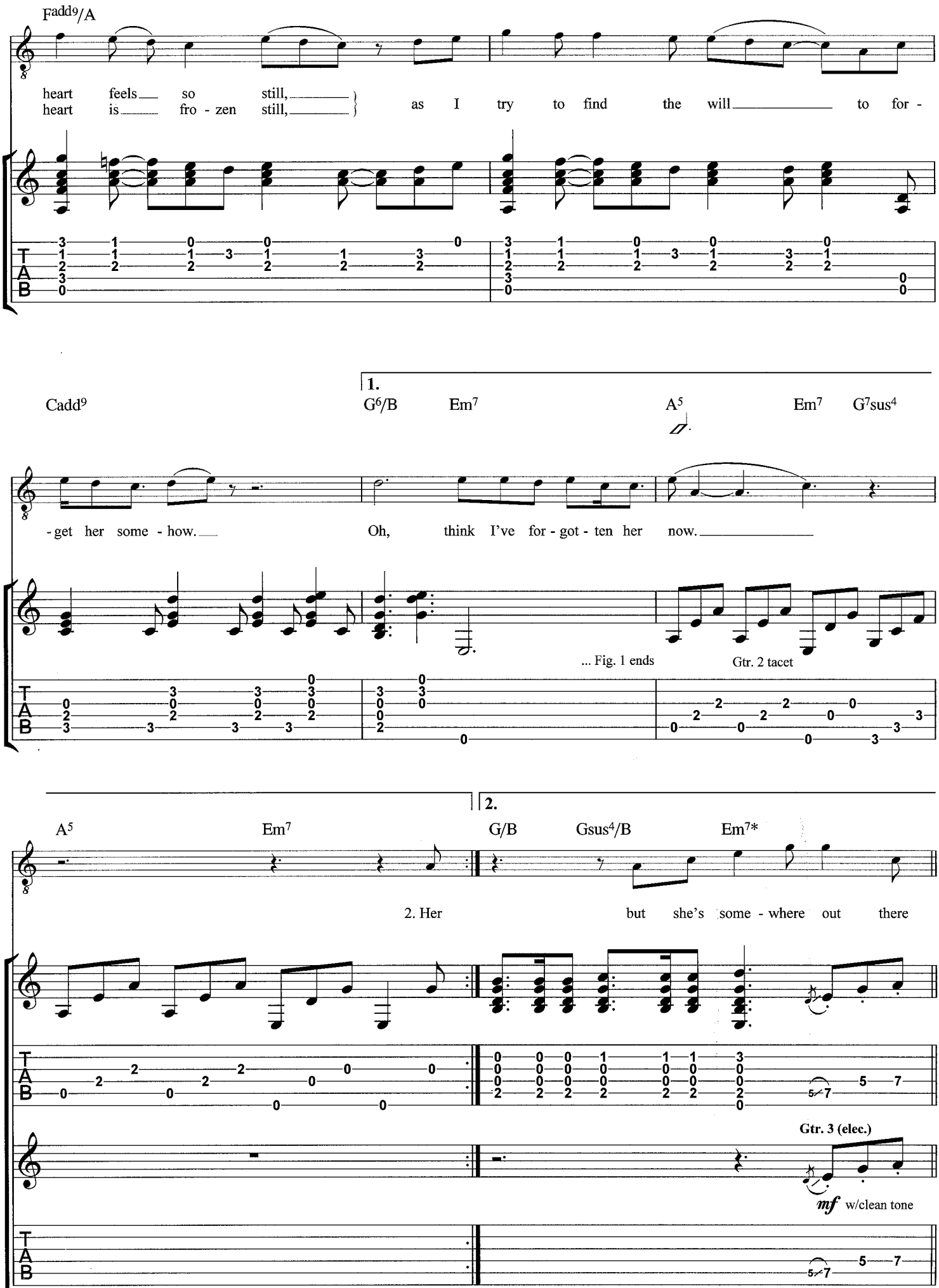

Am
I walk the streets to stop my weep - ing, 'cos she'll nev - er change her
All full of wine, the world be - fore her was so - ber with



Chorus
Gtr. 2 (acous.)






Fadd9/A
heart feels so still,
heart is fro - zen still,
as I try to find the will to for -
Cadd9
1.
G6/B
Em7
A5
Em7
G7sus4
- get her some - how.
Oh, think I've for - got - ten her now.
... Fig. 1 ends
Gtr. 2 tacet
A5
Em7
2.
G/B
Gsus4/B
Em7*
2. Her
but she's some - where out there
Gtr. 3 (elec.)
mf w/clean tone
Play Gtr. 3 solo part

Interlude

(†Am7*)

now.

(Gtr. 3)

tr

let ring

†chords implied by harmony

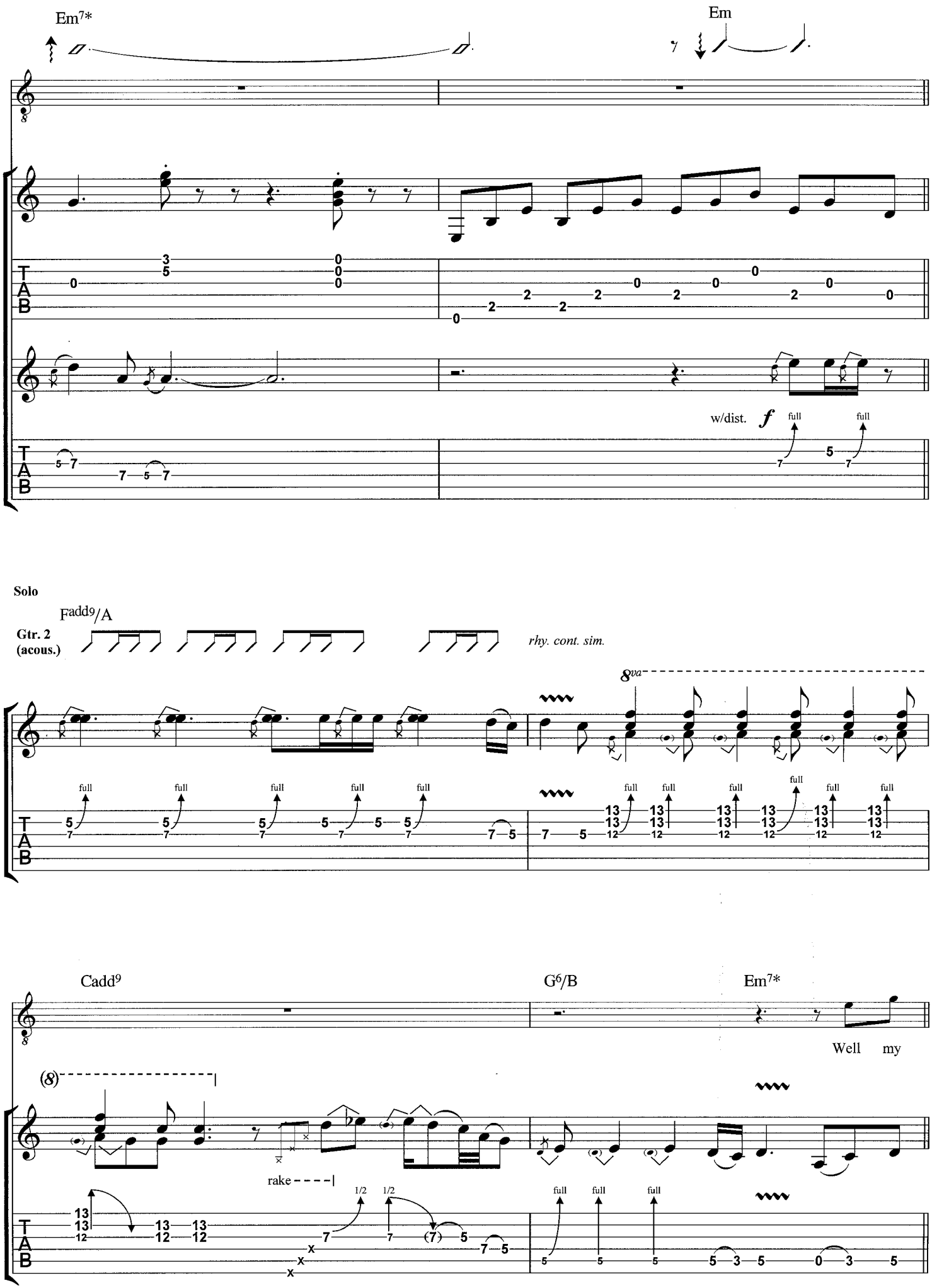
Em7*

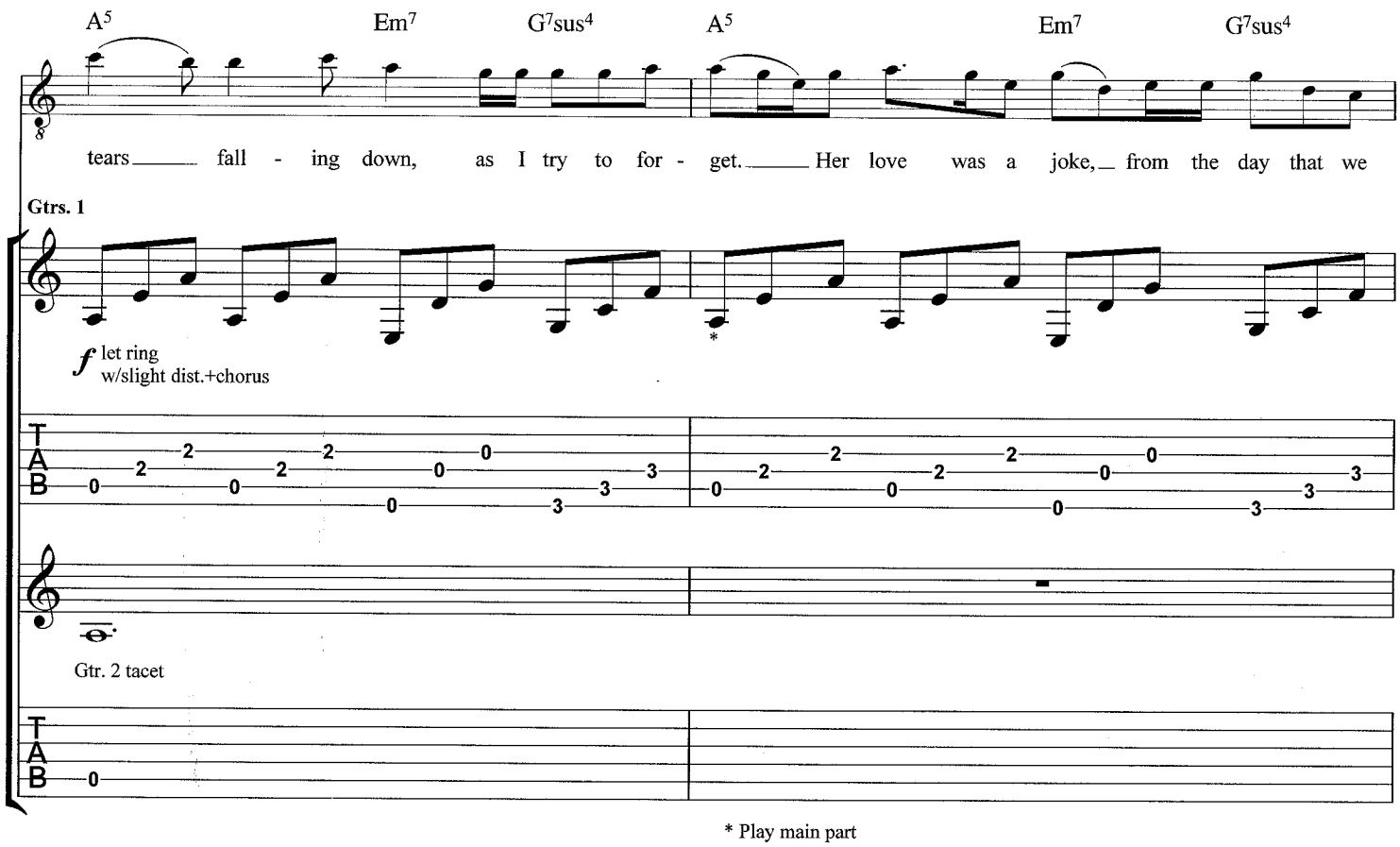
8va

let ring

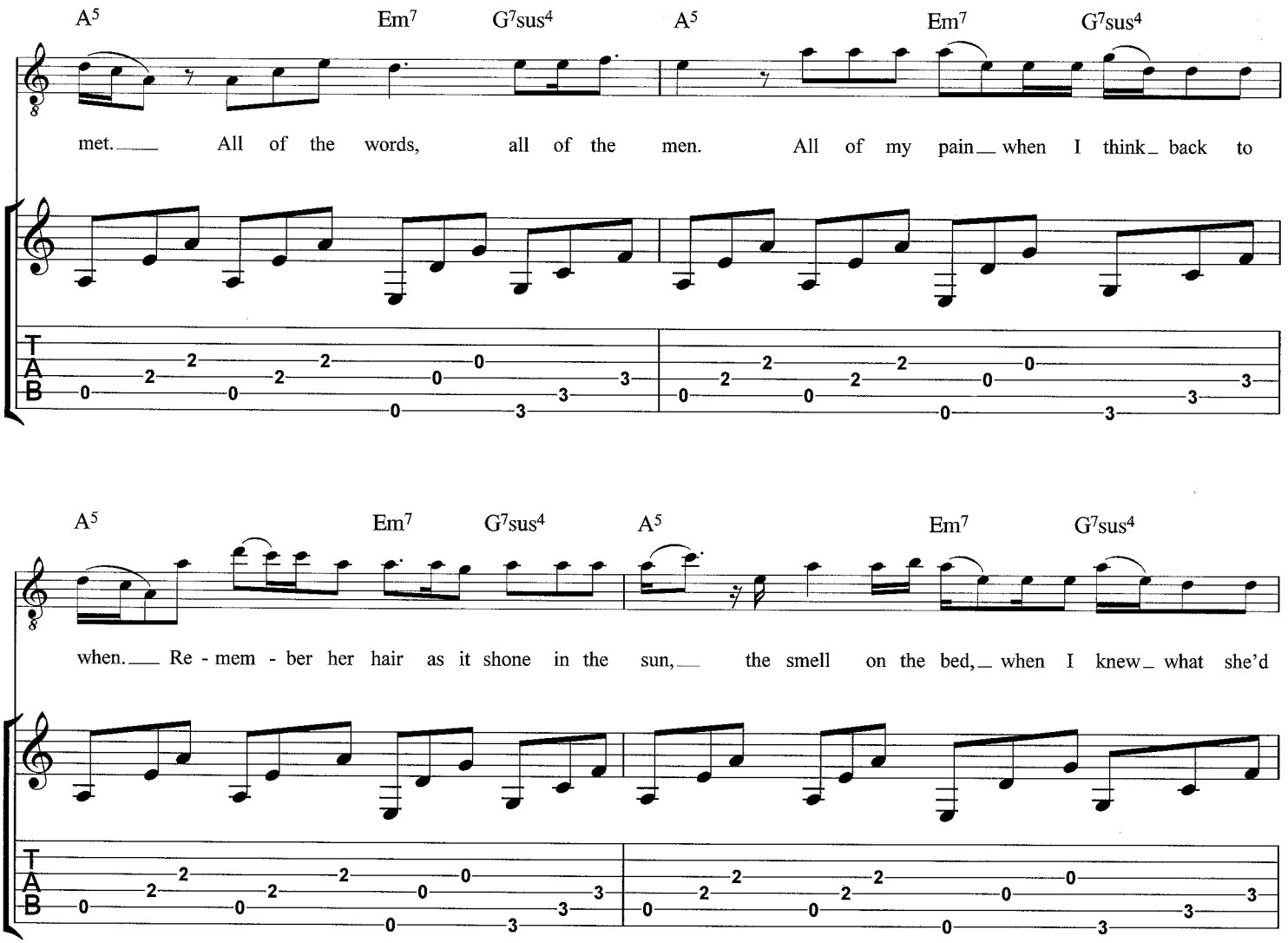
Am7*

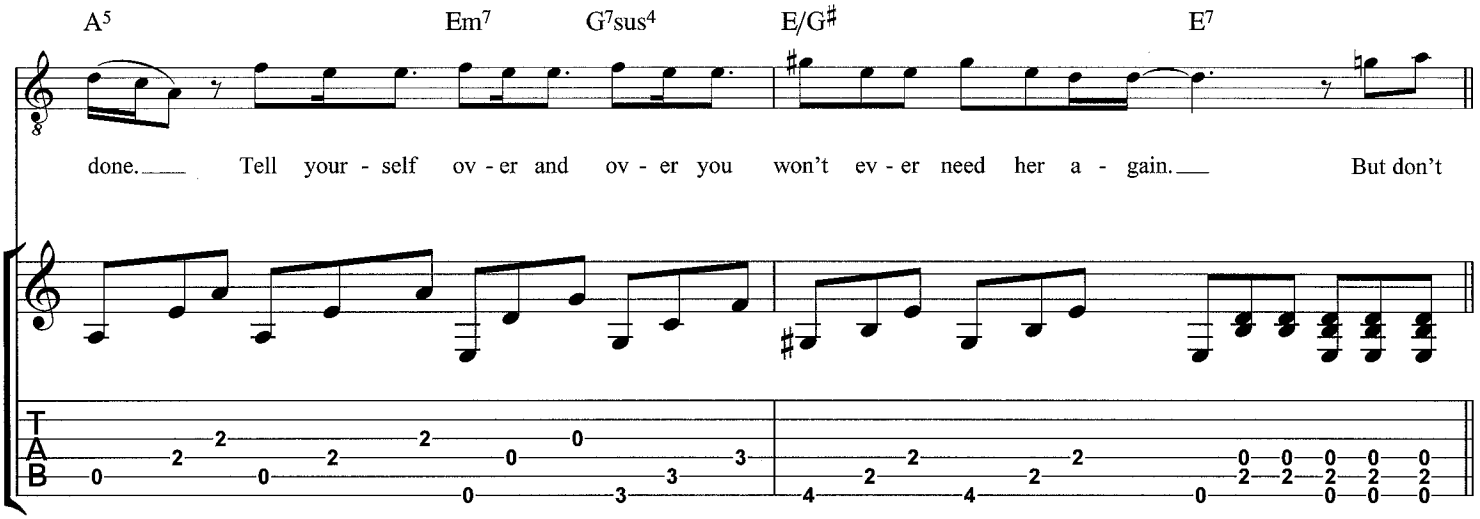
Gtr. 2 (acous.)


Em7*
Em
w/dist.
f
full
Solo
Fadd9/A
Gtr. 2
(acous.)
rhy. cont. sim.
8va
Cadd9
G6/B
Em7*
Well my
(8)
rake



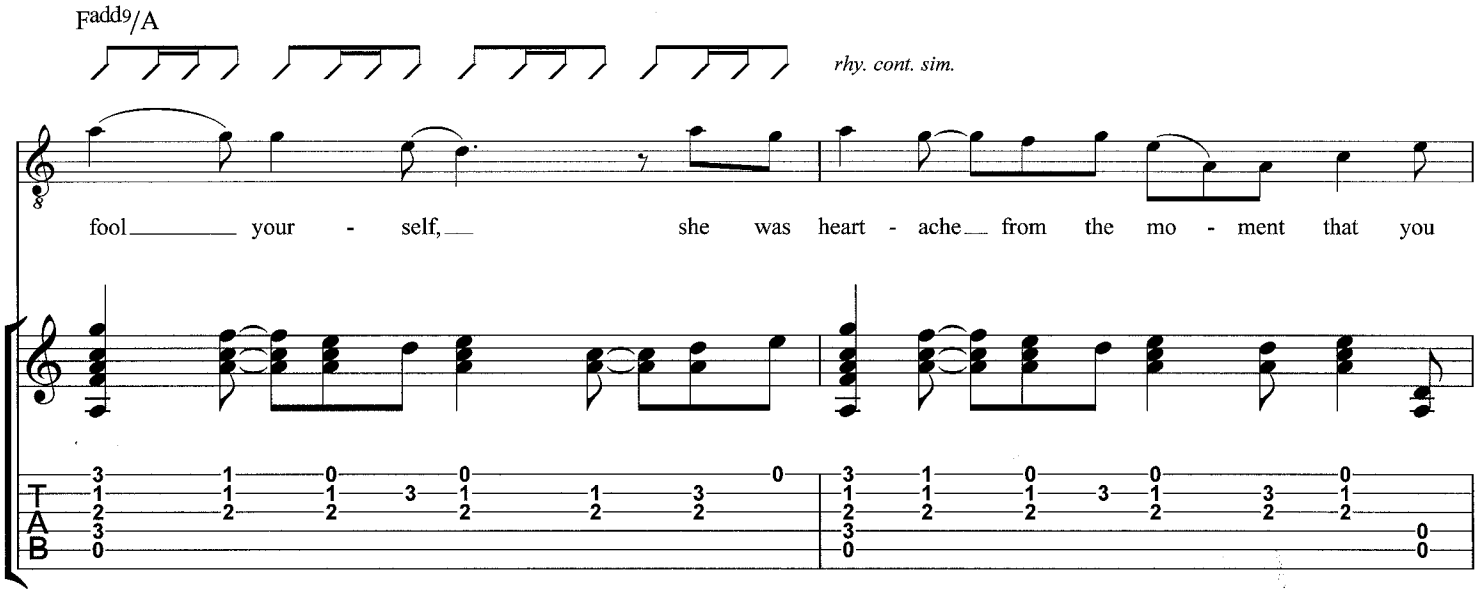
* Play main part

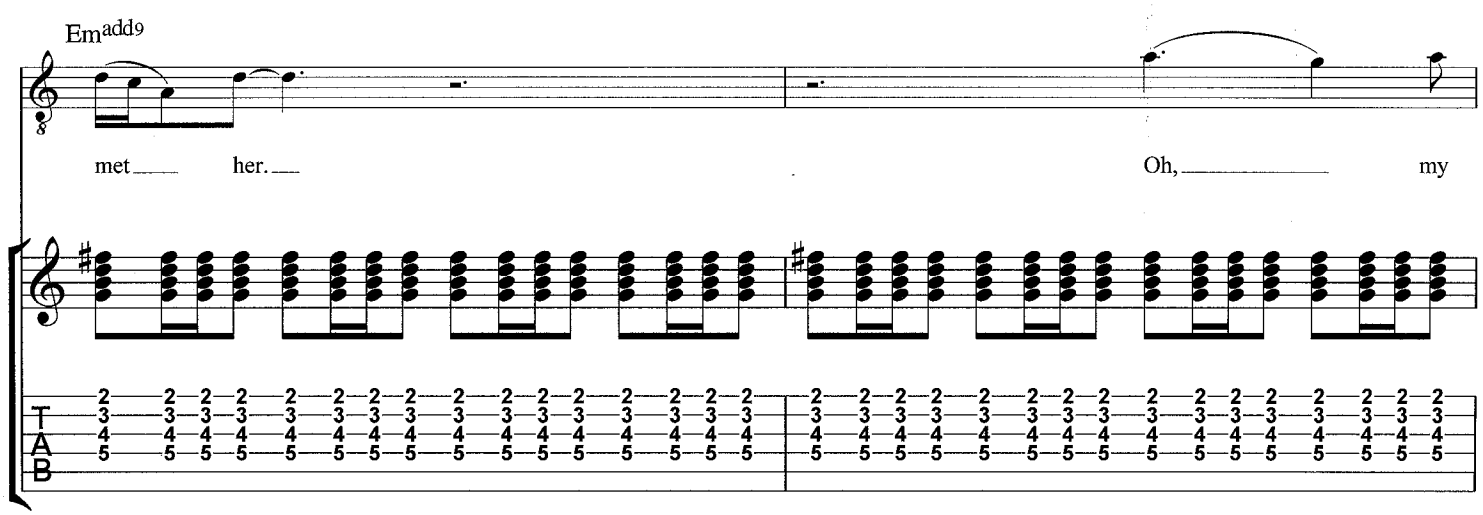


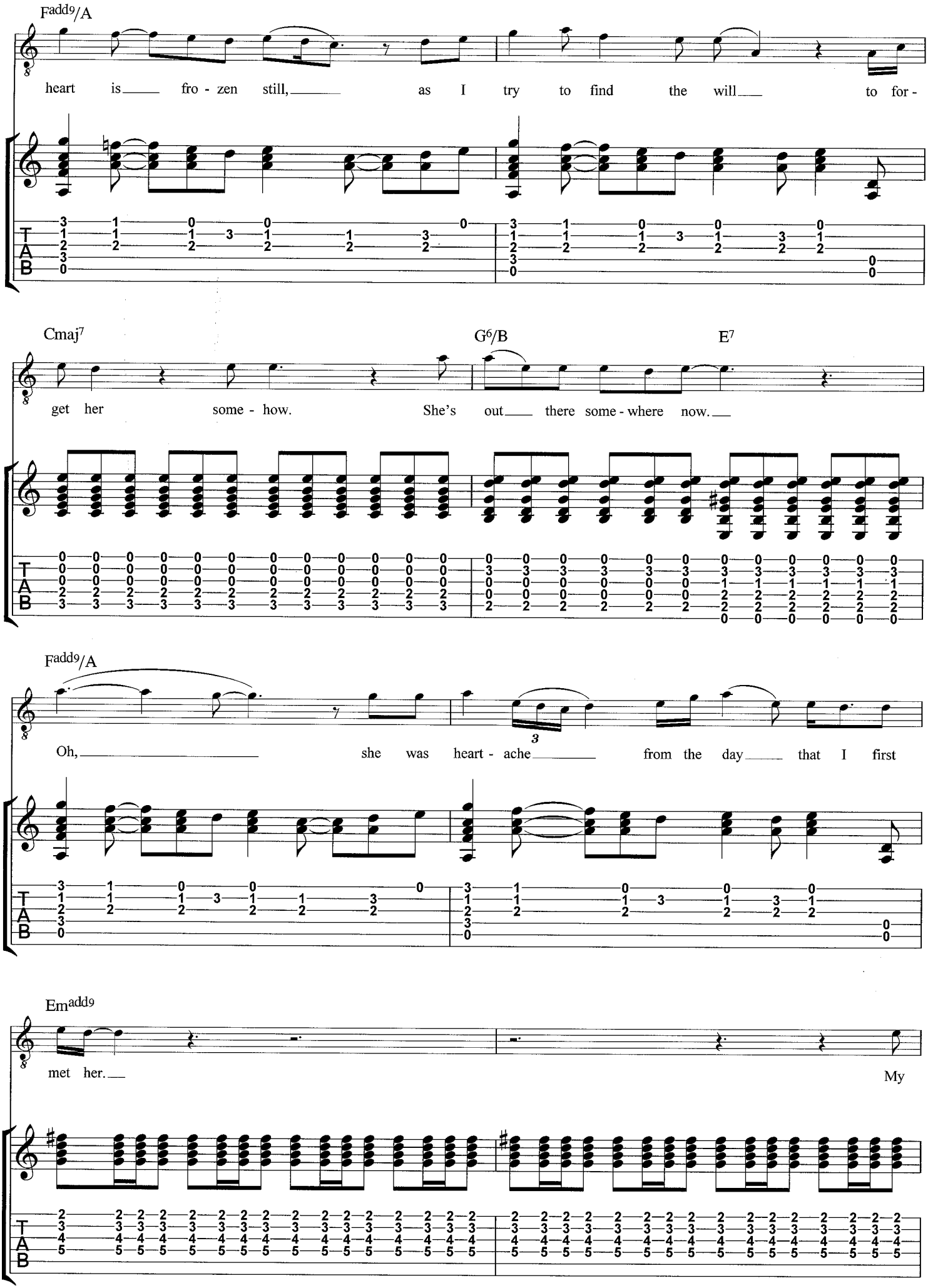


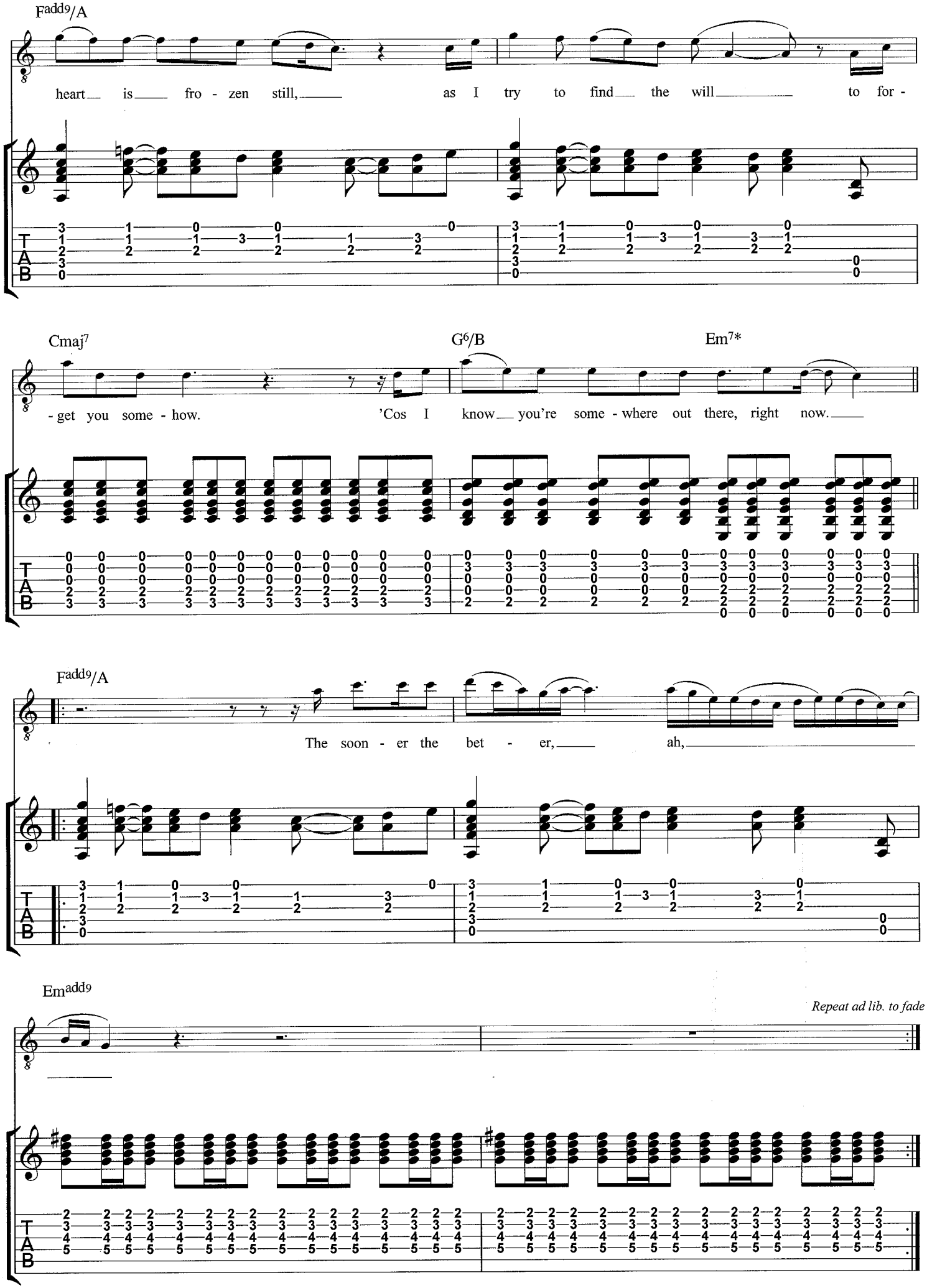
Chorus

Gtr. 2 (acous.)






Fadd9/A
heart is fro - zen still, as I try to find the will to for -
Cmaj7
G6/B
E7
get her some - how. She's out there some - where now.
Fadd9/A
Oh, she was heart - ache from the day that I first
Emadd9
met her.
My


Fadd9/A
heart is fro - zen still, as I try to find the will to for -
Cmaj7
G6/B
Em7*
- get you some - how. 'Cos I know you're some - where out there, right now.
Fadd9/A
The soon - er the bet - er, ah,
Emadd9
Repeat ad lib. to fade

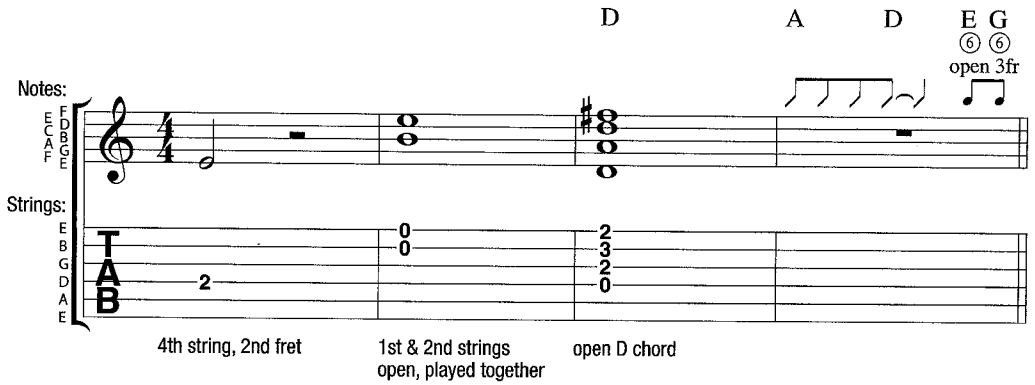
Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

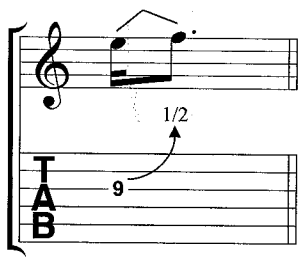
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

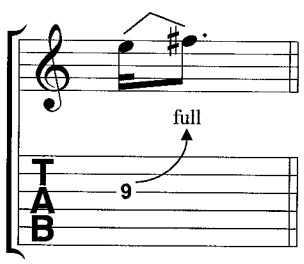


Definitions For Special Guitar Notation

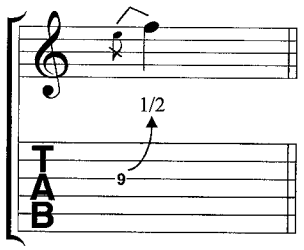
SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



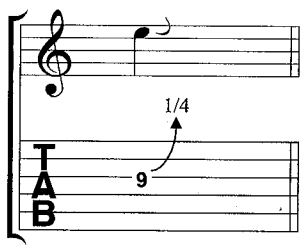
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



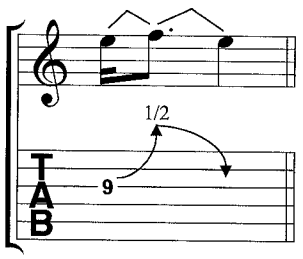
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



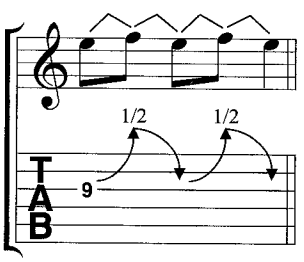
QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



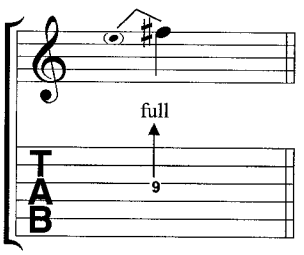
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



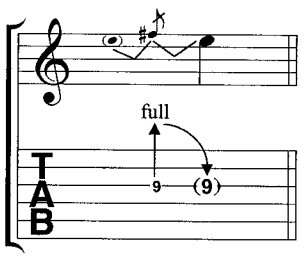
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



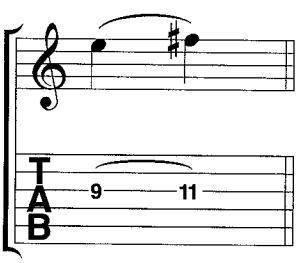
PRE-BEND: Bend the note as indicated, then strike it.



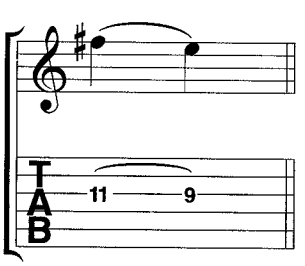
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



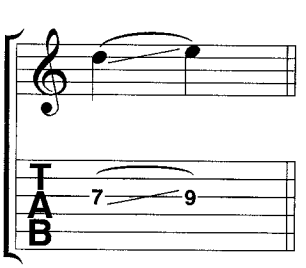
HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.



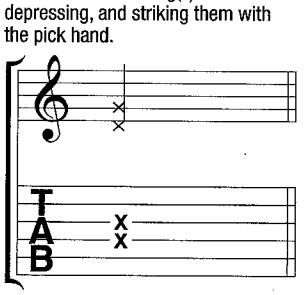
PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.



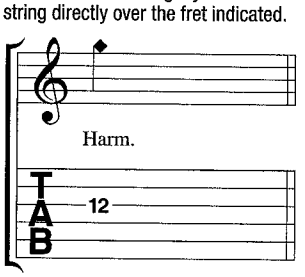
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



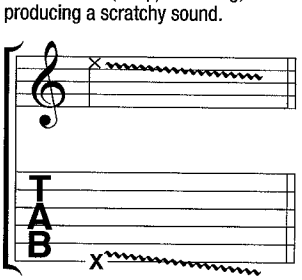
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



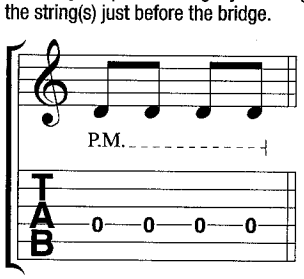
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



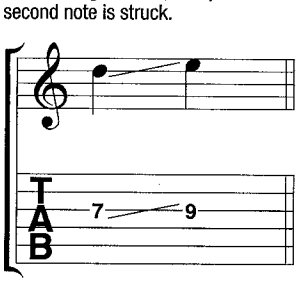
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

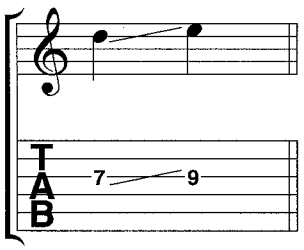


SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

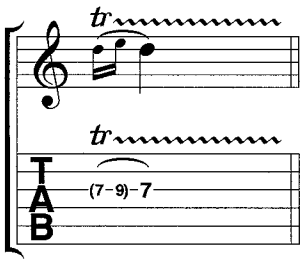


NOTE: The speed of any bend is indicated by the music notation and tempo.

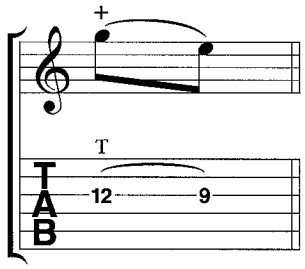
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



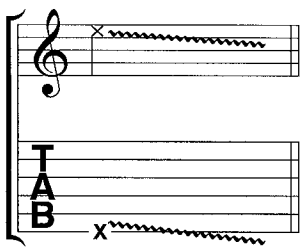
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



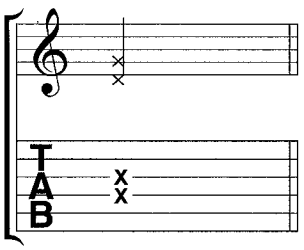
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



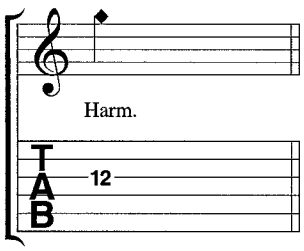
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



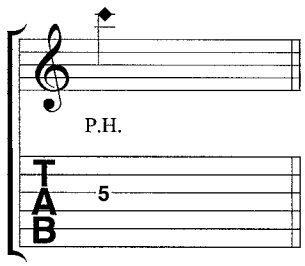
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



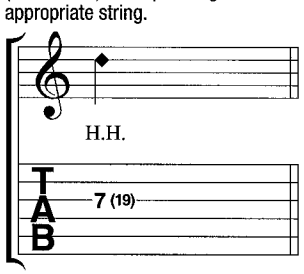
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



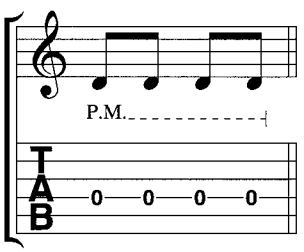
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



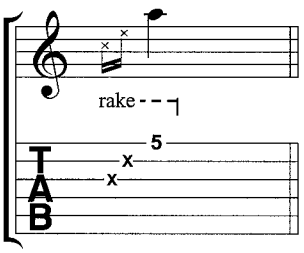
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



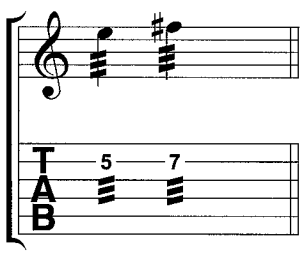
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



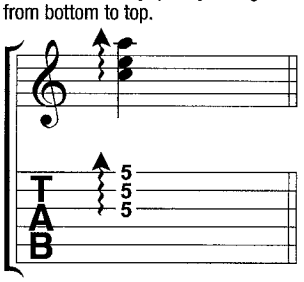
RAKE: Drag the pick across the strings indicated with a single motion.



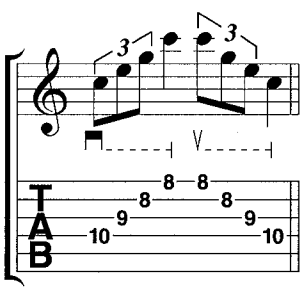
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



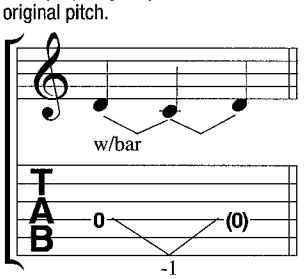
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



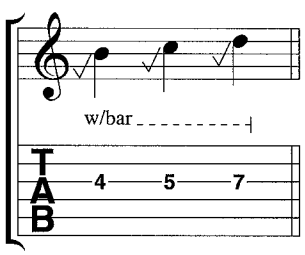
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



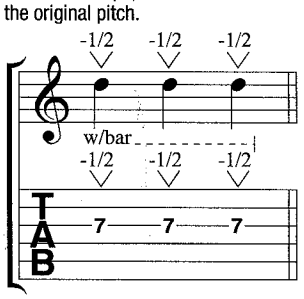
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

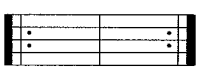
• Downstroke

• Upstroke

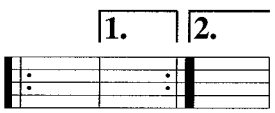
D.%. al Coda • Go back to the sign (%), then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***.

D.C. al Fine • Go back to the beginning of the song and play until the bar marked ***Fine***.

tacet • Instrument is silent (drops out).



• Repeat bars between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

1 2 3 4 5 6 7 8 9

CD track listing

CD1

Full instrumental performances (with guitar)...

1 ***mojo pin***
(Buckley/Lucas)
Sony/ATV Music Publishing (UK) Limited/
Universal/MCA Music Limited

2 ***grace***
(Buckley/Lucas)
Sony/ATV Music Publishing (UK) Limited/
Universal/MCA Music Limited

3 ***last goodbye***
(Buckley) Sony/ATV Music Publishing (UK) Limited

4 ***lilac wine***
(Shelton) Warner/Chappell Music Limited

5 ***so real***
(Buckley/Tighe)
Sony/ATV Music Publishing (UK) Limited

6 ***hallelujah***
(Cohen) Sony/ATV Music Publishing (UK) Limited

7 ***lover, you should've come over***
(Buckley) Sony/ATV Music Publishing (UK) Limited

8 ***corpus christi carol***
(Britten) Oxford University Press

9 ***eternal life***
(Buckley) Sony/ATV Music Publishing (UK) Limited

10 ***dream brother***
(Buckley/Grondahl/Johnson)
Sony/ATV Music Publishing (UK) Limited/
Kobalt Music Publishing Limited

11 ***forget her***
(Buckley) Sony/ATV Music Publishing (UK) Limited

CD2

Backing tracks only (without guitar)...

1 ***tuning notes***
2 ***mojo pin***
3 ***grace***
4 ***last goodbye***
5 ***lilac wine***
6 ***so real***
7 ***hallelujah***
8 ***lover, you should've come over***
9 ***corpus christi carol***
10 ***eternal life***
11 ***dream brother***
12 ***forget her***

To remove your CD from the plastic sleeve, lift the small lip to break the perforations. Replace the disc after use for convenient storage.

play guitar with the CD backing tracks
and the matching music book

mojo pin
grace
last goodbye
lilac wine
so real
hallelujah
lover, you should've come over
corpus christi carol
eternal life
dream brother
forget her

what you get in this pack...

on the CD

two **specially recorded** 'soundalike' backing tracks of **each song...**

1 **full demo with guitar** showing you how the song should sound.

2 **backing track** without guitar for you to play along with on **your own guitar.**

in the music book

music, chords and lyrics.
learn the guitar part from the **tab** or the **standard notation.**

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